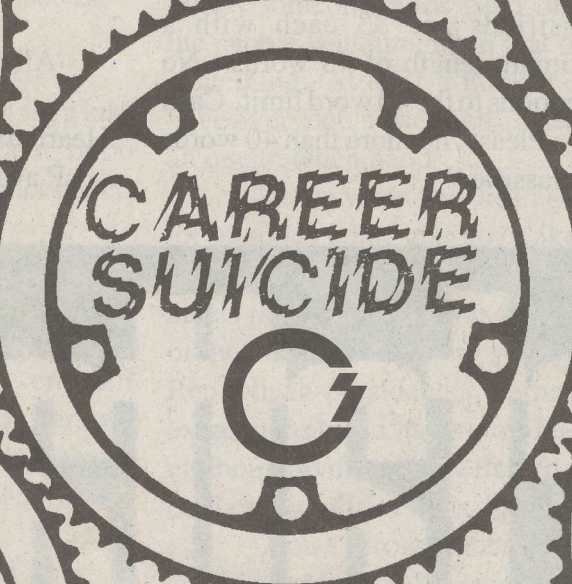
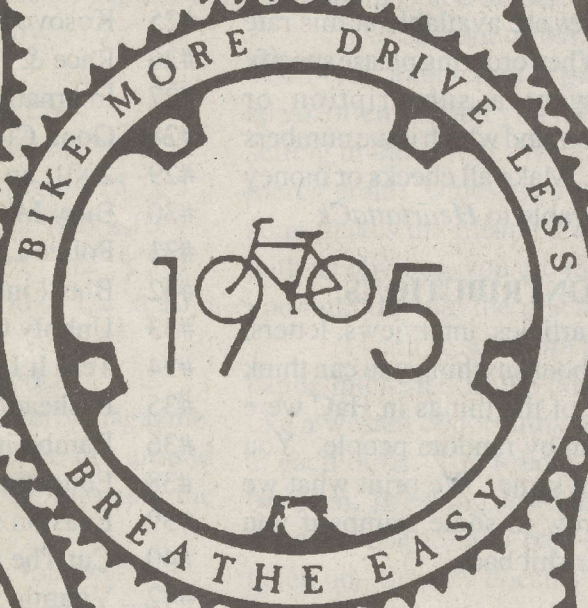


# heart attack

#43

50¢





### DISTRIBUTION:

*HeartattaCk* wholesales for 5¢ plus postage. We sell them by the box.

U.S.A.: \$5 box = 30+ 'zines  
\$10 box = 65+ 'zines  
Canada: \$5 box = 10+ 'zines  
World: \$7 box = 10+ 'zines

You can sell copies of HaC for 25¢ or 50¢ each or give them away, but please don't charge more than 75¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. You can buy mixed boxes, just make sure you tell us how many of each issue you want in your box. Make all checks or money orders payable to *HeartattaCk*.

### STAFF:

Chuck Franco, Dylan Ostendorf, Steve Snyder, Brett Hall, Fil Baird, Nate Wilson, Mark Telfian, Matt Average, Dave Johnston, Mike Ott, Marianne Hofstetter, Christian Unsinn, Tim Sheehan, Kent McClard, Chris Duprey, Aaron Hall, Mike Haley, John Gradowski, Chandler Briggs, Tyler Humer, Mark McCoy, Dave Hall, Paul Kane, Jenny Mundy, and a few other people that didn't get props.

### SUBSCRIPTIONS:

*HeartattaCk* is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC are available for \$1.50 each in the United States and for:

U.S.A.: \$1.50 each (1 copy)  
Canada: \$2 each (1 copy airmail)  
World: \$5 each (1 copy airmail)  
(\$6 to Australia/New Zealand/Japan)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to *HeartattaCk*.

### CONTRIBUTIONS:

We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

### CLASSIFIEDS:

Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

### ISSUES STILL AVAILABLE:

- #3 Ron Campbell interview
- #4 Avail interview
- #11 Discussion about rape
- #16 Discussion of rape continued
- #17 'Zine editors issue
- #20 DIY issues
- #21 DIY response issue
- #22 Women's issue part I
- #23 Women's issue part II
- #24 Catharsis & Noothgrush
- #25 Kosovo theme issue
- #26 Race & Hardcore theme
- #27 International issue
- #28 Good Clean Fun tour
- #29 2001: an (empty) space
- #30 Bury Me Standing
- #31 Police Line and Council
- #32 Blast! interview
- #33 Unholy Grave interview
- #34 Tear It Up and Against Me!
- #35 Pushead/Submission Hold
- #36 Rambo interview
- #38 Education theme issue
- #39 Evasion interview
- #40 Cut The Shit & Phobia
- #42 Vitamin X and lots more!
- #43 The one you are holding.

All other issues sold out.

*HeartattaCk* #10 is a compilation LP available from Ebullition.

# heartattack

PO Box 848 • Goleta, CA 93116

heartattack@ebullition.com

phone (805) 964-6111

fax (805) 964-2310



## ADVERTISING INFO:

Advertising is available on a first come first serve basis. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to *HeartattaCk*.

Please send all ads in on paper. If you want to send your ad as an e-mail attachment then you need to contact us first. We prefer ads on paper, but can take them digitally.

### AD PRICES:

1/6 page	\$35 (2 1/2" x 5")
1/3 page	\$75 regular (5" x 5")
1/3 page	\$75 (2 1/2" x 10")
1/2 page	\$200 (7 1/2" x 5")
full page	\$6,000 (7 1/2" x 10")

### DEADLINES:

*HeartattaCk* is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline.

The deadlines are as follows:

January 1st	•	April 1st
July 1st	•	October 1st

### PRINTING:

*HeartattaCk* is printed with soya inks on recycled paper. Recycle it, or do as The Oath and use as toilet paper.

### COMPUTER INFO:

*HeartattaCk* is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen or stone tablet.

**EDITOR:** Lisa Oglesby  
**LAYOUT:** Kent McClard

I'm getting tired of going to shows and feeling no connection to the bands. Now, I'm not saying I'm jaded and things were better way back when. The state of the scene is always the best when you are excited about it. I am still excited about it. I'm saying most bands I've seen lately don't seem to care to connect with the people at the show. So many bands just turn inward, towards themselves, rock out, and then expect us to be sucked in. Your band has to be damn good to be able to do that. Even still, that isn't the point of hardcore. The point (or one of them) is about the community. About expression and communication—about being a part of something. With your back turned to me, you are not trying to be a part of my community. You are just making some noise.

The amount of bands that say nothing during their set is increasing. Their only interaction is producing sound to fill the room. The ones that do speak often just tell you the name of the song or if it is on the record they are selling in the corner. Who needs to know that? Who needs directions to the merch table? Unless you've got pamphlets at said table or the name of your song makes the meaning of your song (and what you are trying to express with it) obvious, you are just wasting your breath. Almost as much as when you mumble into the mic while the band tunes.

I want to see more bands talking to the audience. I want to see more bands interested in the communication that music could be. It just seems like a wasted opportunity and a squandered resource when we stare blankly at each other. I'm tired of band/audience interaction being so few and far between. Breaking down that band/audience barrier and building new outlets for everyone to be a part of is one of the challenges hardcore has always taken on. So why doesn't it mean anything anymore?

Okay, so some people in bands don't feel comfortable to do this. Surely someone in the band can take this role on. Surely someone can tell the people watching them that our participation in hardcore together means something. At least, I think it does and should. As a band at a show, you have everyone's attention. The ball is in your court and all it really takes is an outstretched hand.

In the years I've been going to shows, I've seen a lot of bands and a lot of styles come and go. Like anything else, there are trends and phases within the hardcore scene. At the time when I was first getting into hardcore, bands talked a lot. It was a highly politicized time and the political aspects of the underground were very overt. We were just coming out of the era of Republican presidents. Perhaps that was something fueling reactionary expressions to the status quo. People talked about politics, about social norms, or about anything that effected their lives (our lives) in between songs and on their records. I miss that.

Am I wrong in feeling like hardcore has become increasingly apolitical over time? I mean, I would at least expect a stronger "fuck Bush" and "fuck war" sentiment than I've noticed. Isn't the present as highly politicized as any other? I would think there are topics that people are passionate about, things they find enjoyable, and things they are just thinking about that would be a good place to start.

Have we lost our teeth? Have we lost our voices? I'd like to think not. —Lisa



HaC,

Evolution is a strange concept, it is almost impossible to think how a Neanderthal, over a matter of centuries (insignificant in the scale of time), can have gone from learning to use sticks to being able to record sound onto a small disc. Okay, it seems to make sense that we become smarter with time, but its not just intelligence that has changed—everything has, and largely as a result of intelligence, we look different and act different, I bet a monkey wouldn't take offence if you were to wear a hat inside or say a random four letter word that has now become taboo language. With technology we find ourselves leaving what has been and moving rapidly onto new pastures, picture-messaging phones are common now but in the '80s normal mobile phones were not common at all.

Arguably our technology is moving faster than we control it as is the case with nuclear power, which is constantly posing threats on all of our lives, there is a lot of good going on improving all of our lives for example something like readily available water for MOST, I believe that progression is important and should be nurtured, there is a lot of shit coming from technology but we can't blame it on the actual technology rather on the bastards paying millions for developments in weaponry when there are millions of starving mouths that need to be fed. If technology was directed in the right ways that help the ones in need not those looking for greed, the world would be becoming a lot better a lot faster.

Tradition is shit, tradition is a blind that is pulled in front of our eyes to keep us from seeing solutions to problems, the British first passed the post voting system as a majoritarian system which means that there is almost never a governing party that over half of the electorate voted for, and the conservative party served a term with only 33% of the votes! This system will not be reformed because it is embedded in the traditions of British politics, changes should come, if there is a problem find a solution and implement it regardless of how it may affect "tradition." It is tradition that forces hundreds of British students into jobs they don't want to do.

Last week my friend was telling me about a person at his work place that doesn't listen to any music unless it is first wave punk. This for me reflects a tradition that needs to be shattered; music is one of the most progressive art forms there is always new sounds to be made and heard, Like what music you like, but closing you're mind to everything else stops musical evolution dead. Punk has moved very fast from bands like Angelic Upstarts to bands like From Ashes Rise. Music should be accepted for what it is rather than who it is from. It is the pioneers who decide to cross their influences that stand out in time, like Gorilla Biscuits and Minor Threat triggering a massive musical movement,

but, before you get TOO excited these "pioneers" whilst creating something new have created a scene of stagnant closed minds who only listen to sXe hardcore and youth crew and I'm not just saying that about "edgers" it applies to all these formulated cliques of punks from "crusties" to "edgers" to anarcho-punks and thrash kids. It doesn't stop entirely at punk there is a world of music styles out there that might have some amazing tunes that and styles that when mixed with others could create some kick ass sounds and it is when kids stop listening to music on the basis of its genre there becomes less pioneers in music and halting the natural evolution of this beautiful noise!

I guess what I'm trying to say is BE OPEN MINDED and BE YOUR OWN PERSON not some stereotype of what your scene dictates!

I'm sure this applies to none of you guys though, right?

"The tune got faster but punk is still its name, The clothes got bigger but the kid is still the same."—Fig 4.0

—Simon Thornton; fat\_mike1984@hotmail.com



Dear HaC,

I know this a little after the fact, but I would like to commend you for the excellent interview with the Evasion Kid a couple issues back. I read the Evasion book sometime ago and found it to be a decent read. Certainly I had a couple bones to pick as did most who read it, but that is not why I am writing. The thing that impressed me the most about Evasion was not his tales of thievery and adventure, but rather his unapologetically firm stance on the issue of veganism and animal rights in general. It was refreshing to read further about these ideas in his interview in HaC. It seems like it has been a long time since the exploitation of animals was considered an important issue to address within the hardcore scene and it has been extremely disheartening to watch so many hardcore kids completely give up on veganism over the past few years. The fact that educated and aware individuals like ourselves are willingly supporting the torture, imprisonment, and unnecessary death of countless animals is beyond comprehension. It was nice to hear from someone who is unashamed to speak out against this selfishness for once. Hopefully this marks the beginning of a change in attitudes and veganism will once again be recognized as a truly important and necessary lifestyle choice.

With that said I am in the process of compiling a 'zine dedicated to the animal liberation movement entitled Break The Chains. It is going to cover both the lifestyle aspect of the movement as well as the direct action aspect. I am still looking for contributions so if you think you might be interested in writing something PLEASE get in touch or simply send contributions to one of the following addresses.

—Mark

1637 West 62nd Ave./Vancouver, BC/

V6P 2G1/Canada; markpalm604@hotmail.com

[For the record, I switched up the column headers for Jen Hate and Rahula Janowski. Which is why Thomas is talking about Jen but Rahula is responding.—Lisa]

Hi HeartattaCk,

This response is relating to Jen Hate's column in HaC #41, a bit outdated, but we mortals over here in Europe are a little slow off the mark...

Anyway, regarding Jen's article, as a male I'm starting to get a little sick of this generalization of "patriarchy," which is being used more and more to stamp every kind of injustice with the same cause. Before I carry on, I have to say that I despise any form of unprovoked/undeserved aggression, be it general violence or of a sexual nature. Even more so when this is perpetrated against children.

Now I don't want to play down Jen's horrible experience, and she has every right to voice her opinion, but what the hell is going on in this sentence: "...men are assumed to not be okay until they prove otherwise. (Okay, so honestly this is kind of my attitude about men in general.)" Excuse me? Sure, the context is related to leaving her daughter alone with men, but the following sentence just flat out shows her true colors.

Last year I attended a concert and had the experience of witnessing Homage To Catalonia. Well, this guy is so right-on I'm surprised he doesn't drown in his own self-righteousness. He introduced his next song, a tirade against the patriarchy, and had the front to tell us males in the audience, that we needed to recognize we have a privileged role in society, and we're the macho aggressors. I felt like grabbing the mic off him and telling him that my ex-girlfriend used to bitch to me that I was "too nice"... so don't fucking tell me, in a downright patronizing way how it "is," ad-libbed from some textbook essays laid out conveniently in black and white. That's way too easy for such a complex subject. Of course, if I had done this, it would have only reconfirmed his affirmation that all men are macho arseholes.

Sometimes, I think the modern man is born to lose. If we try to be more understanding and caring, then we'll be rejected for not being man enough—go the other way, we're just macho dickheads.

So don't try and brainwash me or others that there is a patriarchal conspiracy out there, because there isn't one. Men will (in a general sense) fuck over both men & women, and I'm sure there are women who think along the same lines. Sexually motivated crimes are individual cases, and not endorsed by every man—that's just ridiculous. Sure, she's been hurt, and needs to do what she thinks is best to protect her daughter against sexual abuse... go ahead, go for it, be my guest. But I thought punk was about breaking down the barriers of racial



and gender prejudice, not building them up.

Thank you and goodnight.—Thomas Craven

tcraven@gmx.net



Thomas/HaC readers,

I hope that Thomas is right and that punk is "about breaking down the barriers of racial and gender prejudice." But how do you break down a wall? Do you pretend it's not there, and bash into it again and again until your forehead is bloody?

To break down a wall, you need to figure out what it's made of, how big it is, and what tools are needed to take it down.

Thomas is right, patriarchy isn't a conspiracy. It's a \*system\* wherein adult hetero men have power over everybody else. Not all hetero men benefit from this all of the time, and lots of hetero men either honestly don't see it or they choose to ignore it, but that doesn't mean it isn't there. Patriarchy is a very real, very entrenched system, it's been around for such a long time that it's relatively easy to assume it's just "the way things are."

One of the major tools for breaking down the patriarchy is going to be men becoming aware of and taking responsibility for their roles in it, whether those roles are active or passive. Next issue, I'll try to include some resources for men looking for ways to do this.

I guess I do, as Thomas says, "show my true colors" when I state that men have to earn my trust. Like many or most of my female identified friends, I have been treated like shit by men more times than I care to consider. I have been talked over or ignored in political space, I have been objectified or sexualized when I had a totally different agenda, I have been physically intimidated, I have been pressured into intimacy I did not want. All in anarchist and/or punk spaces. I've got too much to do to waste my time getting fucked over by men who aren't checking their own shit. And even with this approach, I have many men in my life who I love and trust, which shows me it is totally possible for men to step up to the challenge and deal with their shit.

It can be really hard to own up to our own privileges in this world. But if we genuinely want to break down barriers, we've got to learn to recognize the ways we help to hold them up.

—Rahula



HaC,

Hello, my name is Ickibod Yo. Apparently somebody (a homophobic sxe boy obviously) sent a fake letter to you, crediting me as the author. Please do not print any responses to that letter as it will just further this frat boy prank. (Dude, we totally called him a gay drug addict. Huh, huh, huh.) Please note that I don't write letters/columns in punk magazines and especially don't use the internet to do so. (I only

say this for any future pranksters.) If you care to, a correction in your next issue would be nice as well. But you don't have to or anything.

—Ickibod

P.S. Don't print this letter

P.P.S. Oh, also please tell people who respond that the letter is a prank or just give them my e-mail address ickibod@overground.info or PO Box/1661/Pensacola, FL 32591



HaC readers,

There comes a time in your punkhood when you decide to drop out of "the scene" or when familiar faces are replaced with new ones. Lately, I have been looking at my age and the people I surround myself with, punk or not. It seems that the majority of the people I have met over the years involved with punk and hardcore are barely over the age of 20.

Now at 24, I have become disenchanted with labels and the idea of calling myself "punk." Maybe it is because I have been dealing with an identity crisis since age 13 or just that I never quite became fashionable, even though I have sported a few patches over the years.

I have always been a late bloomer of sorts and also a procrastinator. Lately, I notice that this so-called scene in northeast Pennsylvania is blossoming into something that is reaching beyond the limits of punk. I go to shows and most of the people who go to shows around here are the same kids who look like they belong in and Old Navy commercial. This is because of the simple fact that its cool to go to shows versus drinking beer in the woods. I see flyers for shows constantly, I find myself motivated to set up shows and putting out a 'zine.

Looking at what northeastern Pennsylvania has to offer in terms of counter/subcultural existence, there is nothing outside of shows and people with funny clothing and hair. 'Zines, activism/awareness, what is that? Punk rock serves a fashion statement to kids in high school. After that it is time to grow up and get a real job.

Yes, it is true, most people are not into 'zines and creativity around here. I know a few kids who stand outside the circle and make their own clothing. I recently published a 'zine that I am satisfied with. Hopefully it gets review in this issue of *HearattaCk*. Its called *Band-Aid Cancer*. Also in my attempts to promote 'zine awareness, creativity, and community I am in the midst of setting up a 'zine distro called Frame Of Choice. For those of you who are not hip to online journals such as livejournal.com, there are communities for people with similar interests. The 'zine communities are always advertising for new distros. Furthermore, if you have a livejournal.com account, look me up. My user name is falling\_icarus.

Now that I seem to be contributing something to the punk community, I feel less punk rock. Maybe it is from all those years of simply being a consumer of "the scene." Or

perhaps my fashion sense doesn't seem to match up to the rest of the punks I seem to meet. I really shouldn't try to match myself up to the rest of the so-called punks around me. Very few are punks in the sense that they are hip to the cultural aesthetics of underground youth movements. Those are the kids I relate to, not the kids with the Dead Kennedys shirts that still seem to use racist words that hurt people and buy into the mind numbingness of corporate America. With that being said, I guess people are just products of their own environment and seem to be happy succumbing themselves to only what they know and fear exploring other ideas.

Back to the idea of Frame Of Choice 'zine distro... If you run a distro, please contact me with your experiences, tips, and suggestions. If you want to help get this project off the ground, support the lacking 'zine scene in Pennsylvania, or have a 'zine you want distro-ed, drop me a line.

I guess that is enough whining from me for now. Small town Pennsylvania punks, 'zinesters interested in trades, and all those who care enough to respond, keep in touch.

—Stu

240 E Kline Ave./Lansford, PA 18232;  
artercriminal@riseup.net

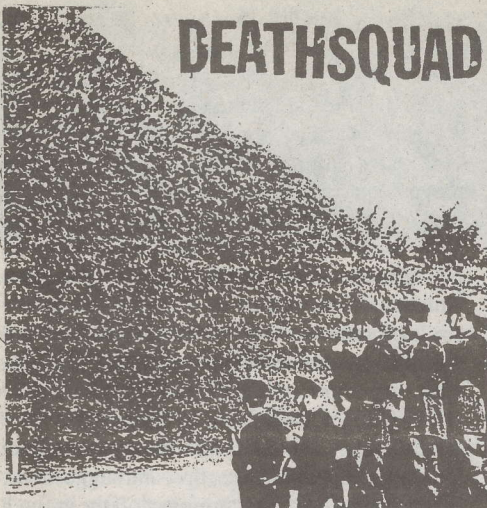
heart attack

PO Box 848 • Goleta, CA 93116

heartattack@ebullition.com



# DEATHSQUAD



## Deathsquad-"1939" 7"

(Swedish style HC, members of the oath, Limpwrist)

## Goding's Sawed-Off s/t 7"

(Dark, angry HC split release w/ Japan's  
Too Circle Records)

nochoice18@hotmail.com

...get in touch for trades or wholesale prices

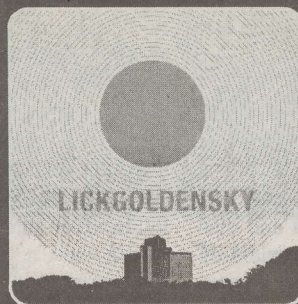
7" are \$3ppd!

...send cash or M.O. payable to  
Dan Barker

## Bonus Choke

4066 Becker Road  
Altamont, NY  
12009

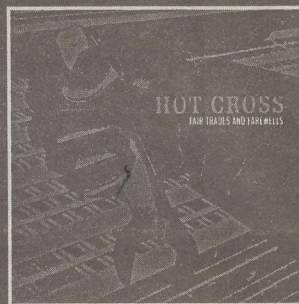
## SUMMER 2004 RELEASES



## LICKGOLDENSKY

LP/CD • LP53

PHILLY GRIME KINGS RETURN WITH  
A BRUTAL METALLIC SHAKEDOWN



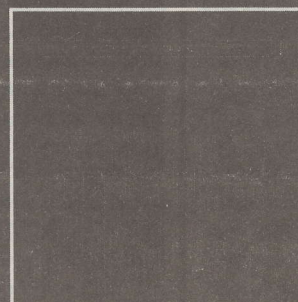
## HOT CROSS

FAIR TRADES AND FAREWELLS

## HOT CROSS

FAIR TRADES & FAREWELLS 12"/CD • LP60

REINVENTING A PARADIGM WITH  
5 NEW BURSTS OF PASSION



## ANODYNE

LIFETIME OF GRAY SKIES LP/CD • LP63

AN EPIC ODYSSEY OF ABSOLUTE  
HEAVINESS AND FOREBODING DEPTH



## COLISEUM

## COLISEUM

LP/CD • LP68

BRUTAL IMPASSIONED PUNK FROM LOUISVILLE  
FRONTED BY RYAN OF BLACK CROSS



level-plane.com

www.level-plane.com  
PO BOX 7926 charlottesville va 22906

SKITSYSTEM  
CAUSTIC CHRIST  
From Ashes Rise  
DS-13 TEAR IT UP  
victims  
VITAMIN X  
9 SHOCKS TERROR  
wolfbrigade

visit [www.havocrex.com](http://www.havocrex.com) to view all releases



"UNDERGROUND HARDCORE BRUTALITY SINCE 1992."

Havoc Records: PO BOX 4995 Minneapolis, MN 55409 U.S. of A.

## BELIEVING IN JUNE



## DEAD LIKE DALLAS



## ON TOUR TOGETHER SEPT 1 - 24

TWO PORTLAND BANDS.  
LOTS OF TOMFOOLERY.  
DETAILS...

DEADLIKEDALLAS.COM  
BELIEVINGINJUNE.COM



# ★ LETS GROW



## neverending story 7"

7 new songs of fast, raw and pissed off hardcore mixed with 80's style and youth crew passion.....  
.....for all those into man lifting banner, infest and negative approach!

\$4 USA ppd /\$6 World ppd  
know records • p.o. box 90579  
long beach, ca 90809  
[www.knowrecords.com](http://www.knowrecords.com)  
[www.kutula.co.yu/xletsgrowx](http://www.kutula.co.yu/xletsgrowx)

# LEVEL-PLANE RECORDS SUMMER 2004 RELEASES



A DAY IN BLACK AND WHITE



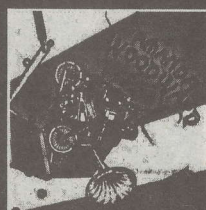
AMANDA WOODWARD



SHIKARI



AIR CONDITIONING



**level-plane**  
www.level-plane.com  
p.o. box 7926 charlottesville, va 22906

# HAPPY COUPLES NEVER LAST OUT NOW



**FIND HIM AND KILL HIM**  
"CUT THEM TO PIECES" CD

**ANGELVILLE** ANGELVILLE  
"CAN'T GO HOME" EP

## ABOUT THE FIRE

"RITES OF PASSAGE" FULL LENGTH CD

## THE PLOT TO BLOW UP THE EIFFEL TOWER

"IF YOU CUT US, WE BLEED" EP

## ALSO AVAILABLE

THE PLOT TO BLOW UP THE EIFFEL TOWER  
DISSERTATION: HONEY CD LP  
ADVOCATE FROM SOIL LACED WITH LYME CD  
PAGE NINETY NINE DOCUMENT #7 CD  
LOVE LOST BUT NOT FORGOTTEN S.T. CD

RACEBANNON MAJHAS SPLIT 7

OUT SOON!

BREATHLESS RESIST HARKONEN SPLIT 7

OUT NOW!

THE DREAM IS DEAD PREMONITIONS OF WAR SPLIT 7

OUT SOON!

ICE NINE DISCOGRAPHY CD

OUT NOW!

P.O. Box 36997 Indianapolis IN 46236-0997  
[www.hentl.com](http://www.hentl.com) [hentl@hentl.com](mailto:hentl@hentl.com) Order online @ [www.lumberjack-online.com](http://www.lumberjack-online.com)

# ACCIDENT PRONE



screenprinting  
for the diy/  
underground  
music scene.

\$5/each for  
colored or black  
t-shirts with  
one-color ink  
minimum order is  
only 36 pieces!

even cheaper  
on bigger orders!

please  
mention  
HaC...

[accidentprone.com/shirts/](http://accidentprone.com/shirts/)

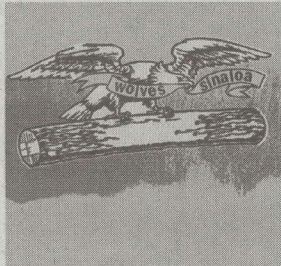




**CLEAN PLATE**

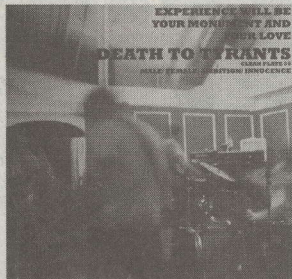
now out:  
**wolves/sinaloa 7"**

Wolves last release  
sinaloa is just gaining  
speed. feel it.  
the northeast is strong.



## Death to tyrants 12"

experience will be your monument and your love.



EXPERIENCE WILL BE  
YOUR MONUMENT AND  
YOUR LOVE  
**DEATH TO TYRANTS**  
12" vinyl, limited edition, 1000 copies

20 minutes of instrumental  
innovative music.  
aggressive and introspective  
on tour this summer with  
ampere '04.

LP \$7 u, \$\$post paid, 7" \$3 u\$postpaid.

\* ~~xxxxx~~ all records also available through the bands, communication  
is encouraged.

hate mail:  
clean plate records  
po box 9461  
north amherst, ma  
01059 usa  
[www.cleanplate.com](http://www.cleanplate.com) (mp3s)

10 year anniversary 7" coming soon.

"10 years and I still can't get mailorder done on time"

all distribution, and faster mailorder available through ebullition.

DERANGED RECORDS  
EARLY SUMMER 2004

CAREER SUICIDE / JED WHITEY 12"  
DEADSTOP 'done with you' LP/CD  
CAREER SUICIDE CD comp.  
FUCKED UP 'epics in minutes' CD  
SMALLTOWN 'first 3 years' CD comp.

DERANGED POBOX 543 STATION P TORONTO, ON.  
M5S 2T1 canada [www.derangedrecords.com](http://www.derangedrecords.com)  
7" = \$6/\$7 LP=\$14/\$17 CD=\$12/\$14 CASH ONLY

STILL NEW: FUCKED UP 7" HAMMER 7"  
SMALLTOWN 7" STAKEOUT LP/CD  
LEATHERFACE 'discography part 2 LP

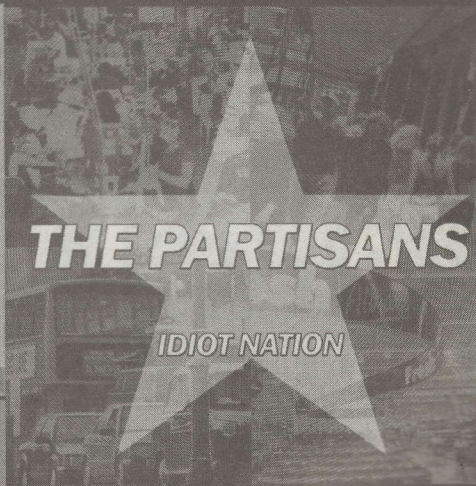
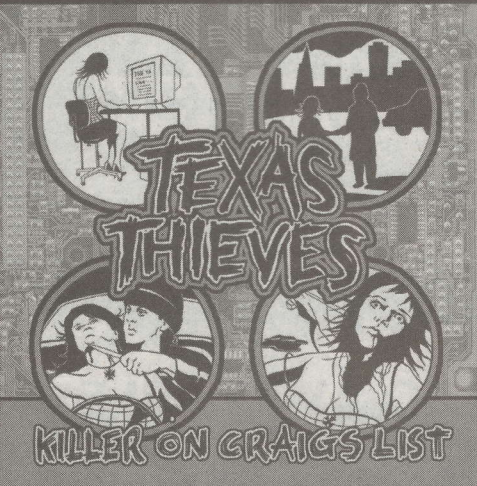
## The FREEZE

Freakshow / Crawling Blind



## The PARTISANS

Idiot Nation



## TEXAS THEIVES

Killer on Craigslist



10.00 post paid U.S./\$12.00 elsewhere.

Listen to samples and Order NOW on the largest web site  
of it's kind! Or order by mail w/ check, cash or M.O.'s.

[www.drstrange.com](http://www.drstrange.com) P.O.Box 1058, Alta Loma, Ca. 91701



# SNACK



## SNACKTRUCK "Harpoon" CD out now!

This Philadelphia duo present their extremely intricate and abrasive guitar & drum onslaught with this epic, haunting and playful debut full length. These two dudes take you on a psychedelic and absurdly obsessive journey up until its apocalyptic and self destructive end. Fans of experimental and balls to the wall heavy music ala Lightning Bolt and Hella should find this most delightful. ST shares a member with fellow Philadelphia rockers, Ultra Dolphins.

Still available: **Stop It!!** "Self Made Maps" LP, **Life At These Speeds** s/t LP.

Coming this fall: **Sweetheart** CD, **La Quiete** 'collection' CD, **The Setup / WowOwls!** split 7", **Snacktruck / Ultra Dolphins** split LP/CD and more!!

Snacktruck and Stop It!! tours in Europe this fall!

Life At These Speeds full us tour in late summer / early fall.....

MP3s, tour dates, and ordering info at [www.theperpetualmotionmachine.com](http://www.theperpetualmotionmachine.com)

Exclusive distribution by **EBULLITION**. [www.ebullition.com](http://www.ebullition.com)

THE  
PERPETUAL  
MOTION  
MACHINE

# Nero Fiddled While

## Rome Burned

zine = \$1 U.S. \$2 Elsewhere. (No checks)

BY **JACOB DAVID**

PO BOX 3050 EUREKA, CA 95502

9/11 = THE AMERICAN REICHSTAG FIRE  
& GEORGE BUSH JUNIOR = ADOLF HITLER  
ON CRACK & A COLD CASE OF CORONA!

WILL YOUR RICH WHITE PARENTS SAVE  
YOUR LAZY ASS WHEN YOU'RE DRAFTED?

# PROFANE EXISTENCE

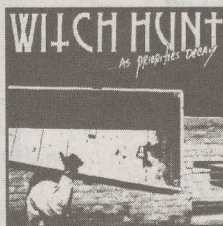
Making Punk a Threat Again! (and again and again and again...)



**WITCH HUNT**  
EP's of Witch Hunt CD  
Early recordings remixed!



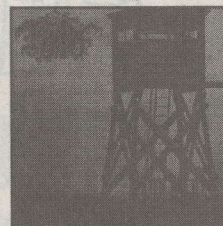
**STATE OF FEAR**  
Discography LP / CD  
All vinyl trax back in print



**WITCH HUNT**  
As Priorities Decay LP / CD  
Political punk w/ male/fem vox



**EXTINCTION OF MANKIND**  
The Nightmare Seconds... LP  
Powerful new recordings!



**ISKRA** s/t LP  
Brutal, whirlwind crust  
from ex-Black Kronstandt



**GARMONBOZIA** s/t LP  
Haunting, melodic crust  
from MPLS with female vox.



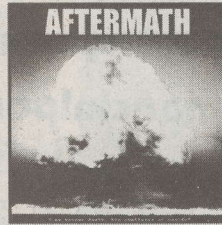
**DISRESPECT** s/t 7"  
Pissed-off, sing-along punk  
rock with male/female vox.



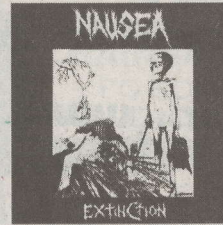
**ANOTHER OPPRESSIVE SYSTEM**  
/ **HUMAN WASTE** split 7"  
Trans-Atlantic crust attack!!



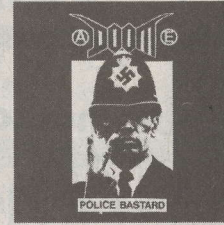
**PROVOKED** Infant in the  
Womb of Warfare LP  
Powerful crust with female vox.



**VIA Aftermath** CD  
An international, 28-band PE  
benefit compilation.



**NAUSEA** Extinction LP  
1990 recording w/ original  
mix, artwork, & samples



**DOOM** Police Bastard 7"  
The classic 1989 EP...  
Just as important today!

Prices:	USA	Can/Mex	Eur/S.A.	World
LP	\$9	\$10	\$12	\$14
CD	\$8	\$9	\$11	\$13
7"	\$4	\$4.50	\$5	\$6

Send checks, money orders, or well-concealed cash (at your own risk) to the address below. For a complete catalog, send 2 (US) stamps, \$1, or IRC's for list of hundreds of titles we distribute. Easy online ordering is available, with the web site updated daily, and additional shipping options available.

**PROFANE EXISTENCE • PO BOX 8722 • MINNEAPOLIS, MN 55408 • USA**

# WWW.PROFANEEXISTENCE.COM



## CULTURE INDUSTRY RECORDS COMING SOON

community not commodity  
compilation featuring:  
i spoke, panserbjørne,  
ddmmyy, kill mannequin, katja,  
achilles(ny), dear tonight(nyc),  
and more...

panserbjørne/ddmmyy  
split 3" CD.

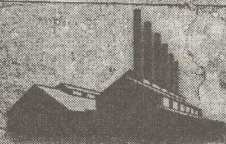
i spoke/panserbjørne  
split 7"

## NOW OPEN:\*\*\* CULTURE INDUSTRY DISTRO.

records, zines, patches  
pins, stickers, t-shirts.

www.thecultureindustry.org  
info@thecultureindustry.org

chris woodford  
157 beverley street  
toronto, ontario, canada  
M5T 1Y7



# SEDITION RECORDS

PO BOX 4043  
BETHLEHEM, PA  
18018

www.seditionrecords.com



### Rajbot 7in

Raj pieces together samples of live instruments in ways that stretch the imagination but also keep a laid back groove. No macho bullshit. Essential for indie hip hop heads. Limited.

### Spinning Heads LP



### Spinning Heads LP

French metallic hardcore w/ crushing distortion along the lines of Isis meets Lack. Available by the time you read this.

### Disconnect 's/t' LP

Members of This Computer Kills, Bafabegiya, and Spotlight Syndicate play bass-driven, innovative, discordant hardcore with sincere politically poetic lyrics. Look for them on full US tour this summer!

More info on these brand new releases and 100's more records at the website



# FINIANCIAL PANTHER

six song cd out now...

featuring members of suicide nation and bullyrag aka  
fucking thunder playing politically driven hardcore in  
the vein of 400 years yaphet kotto and the red scare

\$6 ppd to LAURA GREEN 1207 S ROOSEVELT#2, TEMPE AZ 85281, USA

summer tour... [www.financialpanther.com](http://www.financialpanther.com)



## COLDBRINGER RECORDINGS

brand new!!!

### AN ARROW IN FLIGHT "Filling The Sky" CD

still available:

Funeral Diner/end on end/  
UADS/Endzweck split 12" ep

Part II

"weeping wailing and  
gnashing of teeth" 10" ep

Bleeding Kansas  
"Jazz Hands" 7" ep

end on end

"Why Evolve When We  
Can Go Sideways?" LP/CD

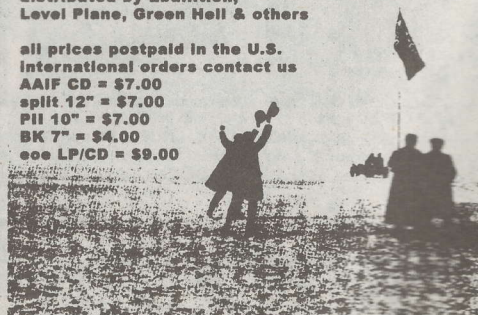
...coming soon

end on end / Life At These Speeds  
split 7" ep

P.O. Box 65144  
Los Angeles, CA 90065  
[www.coldbringerrecordings.com](http://www.coldbringerrecordings.com)  
[coldbringerrecordings@hotmail.com](mailto:coldbringerrecordings@hotmail.com)  
distributed by Ebullition,  
Level Plane, Green Hell & others

all prices postpaid in the U.S.  
international orders contact us

AAIF CD = \$7.00  
split 12" = \$7.00  
PII 10" = \$7.00  
BK 7" = \$4.00  
eee LP/CD = \$9.00





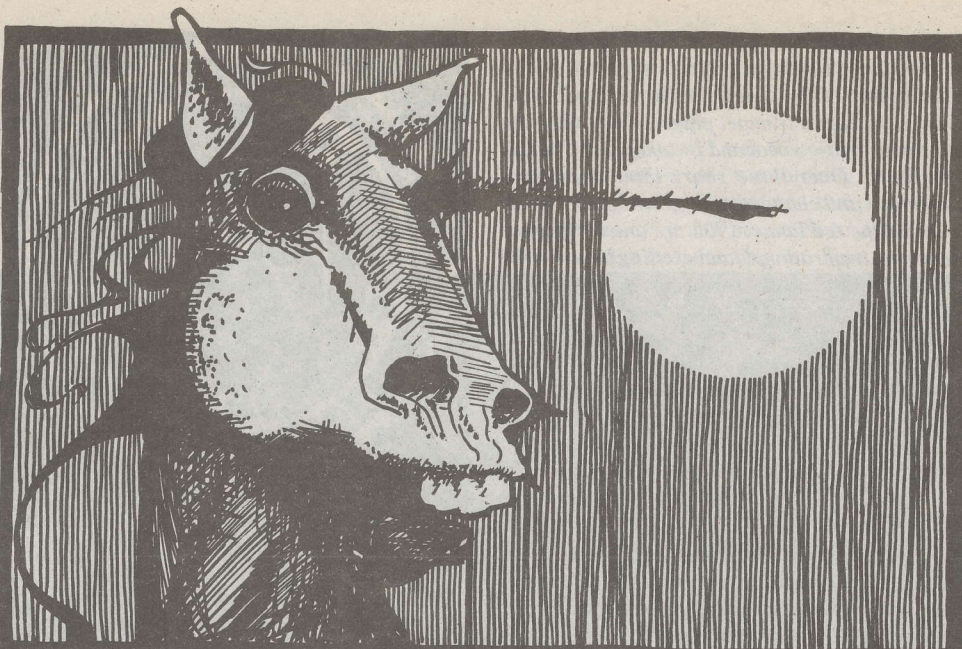
po box 55462 . atlanta, ga 30308

www.stickfiguredistro.com

all price ppd in USA. overseas add \$1-7" \$2 - LP/CD  
stores: Stickfigure Deals Direct

stickfigure distro

- \*boe, tore honore "koh-i-noor" cd-r (sounds from the pocket) - \$5.50
- \*bohnen & der club of gore "black earth" cd (ipeacac) - \$16.00
- \*branca, glenn "lesson no 1" cd (acute) - \$13.00
- \*cheese, the/omega cuatro split 7" (gsshl Gsshl Gsshl) - \$7.00
- \*deerhoo/K.I.T. "buddy series vol 2" split 7" (harnack) - \$6.00
- \*eniad "oh" cd (x-mist) - \$12.00
- \*hair police "obedience cuts" cd (freedom from) - \$10.00
- \*harm stryker/to kill a petty bourgeoisie split 7" (804 noise) - \$5.00
- \*hydrus/kettel split 12" series #2 (narrowminded) - \$11.00
- \*locus solus "50th birthday celebration volume three" cd (tzaadik) - \$14.00
- \*locust the "plague soundscapes" picture disc lp (Erika) - \$13.00
- \*lords of lightspeed s/t lp (banel existence) - \$9.00
- \*nomeansno "people's choice" cd (ant audio acid) - \$13.00
- \*portrait "discography" cd (Stickfigure discography) - \$10.00
- \*private lessons "false alarms" cd (no no) - \$10.00
- \*rapider than horsepower "stage fright, stage fright..." 2xlp (levelplane) - \$12.50
- \*tunes for bears to dance to s/t 7" (somerlain) - \$3.50
- \*vanishing the/sixteens split 12" ep (gsl) - \$7.00
- \*yaphet kotto "we bury our dead alive" lp/cd (ebullition) - \$9/\$9
- \*yip yip "pro twelve thinker" cd-r (Stickfigure cd-r) - \$4.00



#### New Releases:

off minor "innominate" lp/cd \$8US  
amanda woodward CD (demo + ultramort) \$8US

#### Coming:

yaphet kotto/envy/this machine kills split LP

#### Still:

del cielo lp \$8US  
light the fuse and run 7" \$3.50US  
life detecting coffins CD \$7US  
off minor s/t CD \$6US  
ten Grand "the list" LP \$8US

Golden Brown

PO Box 8402  
Philadelphia, PA 19103  
USA  
god\_auful@yahoo.com  
all payment to Steve Roche



## CRIMES AGAINST HUMANITY RECORDS

### Beyond Description "A Road To A Brilliant Future" Cd

Brand new Cd of these Japanese hardcore legends. Comes w/ 3 Bonus Tracks.

**Despite** "No Promise of Tomorrow" Cd Brutal gut wrenching Hardcore / Grind / Punk from the deepest bowels of WI. Includes Spanish Translations.

**Urban Head Raw** "Human Instinct" Cd

Japanese Hardcore with Metal influences that will blow you away.

**Agathocles** "Alive And Mincing" Cd

Brutal Grindcore from Belgium. We all know them by now.

**Words That Burn** "Spawning Ground For Hatred" Cd / Lp (Ltd)

Mix Extreme Noise Terror with State of Fear and Add a hint of Remission.

**To What End?** "The Purpose Beyond" Cd

Melodic hardcore / punk from Sweden featuring members of Wolfpack

**Remains of the Day** "Hanging on Rebellion" Cd / Lp

**Asschapel** "Fire And Destruction" Cd / Lp

**Warspite** "Gallery of the Macabre" Cd

**Disgust** "The Horror Of It All" Cd / Lp

**Facedowninshit** "Shit Bloody Shit" Cd

**Cluster Bomb Unit / Raagg** Split 7" \$4.00 ppd US / \$6.00 World

**Wolfpack** "Allday Hell" Cd / Lp

**Misery** "Early Years" Cd

**Remains of the Day** "An Underlying Frequency" Cd

**Misery / Extinction of Mankind** Split Cd

For reviews of all of these titles visit [www.cahrecords.com/reviews.html](http://www.cahrecords.com/reviews.html)

#### ALSO AVAILABLE:

We have a huge list of music and shirts we sell, so visit our Web Site. We have Some of the cheapest prices and best service anywhere.

ALL CDS ARE \$9.00 PPD USA / \$12.00 PPD WORLD

ALL LPS ARE \$9.00 PPD USA / \$17.00 PPD WORLD

C.A.H. Records // P.O. Box 1421 // Eau Claire, WI 54702 // USA

Email: [orders@cahrecords.com](mailto:orders@cahrecords.com) // Web: [www.cahrecords.com](http://www.cahrecords.com)

We accept credit cards. Up Next: Homoiratus Cd, Audio Kollaps Cd and more.



Who the F##K puts out  
a one-sided seven  
inch?

**CELEBRITY  
MURDERS!**

4 songs / one side  
3 bucks

**CHAINSAW SAFETY**

PO BOX 260318  
BELLEROSE, NY 11426

[www.chainsawsafetyrecords.com](http://www.chainsawsafetyrecords.com)

\*\*\*OTHER RELEASES COLLECTING  
DUST IN MY BASEMENT\*\*\*

THE HORROR First Blood I & II ed \$10  
THE BLACK HAND War Monger ed \$10  
ANODYNE/KEELHAUL split 7" \$3  
C.R. discography ed \$10



I saw 1905's first show, at the University of Maryland, College Park, right outside Washington, DC. They had a red lamp, two drummers, and a trumpet player. They played a song with a go-go beat and I walked away utterly confused. Over three years later, they have developed and changed and grown. And they've dropped the red lamp. 1905 are one of the most powerful, inspirational, and exciting bands in the DIY punk/hardcore scene. They have completed two full US tours and numerous weekend trips up and down the east coast. They left for their third US tour in three summers (with yours truly as the roadie) on May 20th and we conducted the interview on June 16th 2004 in Denver, CO at Aimee and Chuck's house and on June 25th in Worcester, MA at Brian's parents house.

— Interview by Elliott.

**HaC:** 1905 is doing its third tour of the US in three years. The full length *Voices* has been out on CD for two years and LP for about a year. Traditionally, bands tour to support a new record. So, why tour?

**Brian:** For me, its more "why not tour?" We have an album out but its not available everywhere and the only way we can get people to hear us and find out about our band is by going to their town. Not everyone orders records after reading a review in a magazine, sometimes people have to see what they're interested in. And beyond that, its more than just music, at least to me, it's a part of being a community, and meeting all the different people into similar things around the country.

**Nick:** Its more then just selling a record. Its getting out and communicating with people. Introducing our music with a human face, as opposed to just another packaged product you can buy, and meeting those people and making those connections.

**Marshall:** There is a lot to be said for a live show. Its often times better than listening to a record, and also it seems that an important part of the music scene that we're a part of is a live show, because the people in bands are approachable, there's not so much hero worship. You can go up and talk to them after the show, hang out with them, maybe let them stay in your house. And, if you want to get your music out there, you have to tour. We don't have a ton of people helping us get our music out there, so we have to do it, to impress people.

**HaC:** It's odd that you (Brian) said "why not tour?" cause there seem to be a million and one reasons not to tour, from personal to financial and everything in between.

**Jess:** Fuck no. (Laughs) Band promotion aside, its just fun. Its fun being involved in DIY and meeting people and seeing other bands and helping build a network, sleeping on people's floors and playing music every day. I can't think of a reason why not except for the whole "being broke" thing.

**B:** There is a dichotomy between touring and getting to play shows and experience all this creative energy that people have all over the country. Another part of me knows that I'm going to get home broke and have to figure out how to pay rent. The responsible financial side of me thinks this is the most financially irresponsible thing I could do but I'm an idealist at heart, so I put myself through it.



**HaC:** Is there anything different about this tour compared to the past two?

**N:** Yeah, absolutely. We've learned a lot from both of our tours. In terms of booking, getting along, what to expect, and sort of how to make this sustainable, or at least how to try and make it sustainable. Just in terms of what to emotionally expect from each other, we've learned a lot. Also, learning how to work with people who want to do our shows. And not just show up somewhere and get a stupid look when we ask where the PA is, and have people give us a hard time when we ask for money from the door that we need to keep going. We learned to seek out the people we want to work with and respectfully decline to work with the people who don't take us seriously.

**M:** I don't so much feel that I'm on an adventure anymore. It's kind of normal now. The past couple years felt like this big adventure and now it's starting to feel like old hat. It's not as exciting. I'm not so much *in love* with it, but I still *love* it.

**B:** For me, it's different. We booked the tour a lot more differently this time, and it came off a lot easier. The first couple years we toured, it was one of us handling most of the booking, and that was me. And it kind of made me loopy and really high stress and an absolute ass to deal with. But since then, we've learned how to divide up tasks and make the work in this band easier. It's also easier because it's the third time we've toured the US and people have actually heard of us and we don't have to explain everything about the band. Its nice and refreshing and reassuring that we're going to a show and there will be people there to see us.

**HaC:** Do you have any suggestions for people who put on DIY shows, as a band that has been touring the US and up and down the east coast for the past three years?

**J:** That's a dangerous question. I think Brian wants to write a book about that.

**B:** Part of the reason I got into punk was the approachable people and the community and you began to appreciate what they are doing. Part of the problem is that punk rock is sold as such a youth subculture and in the DIY scene there are people in there thirties and forties still involved. In places like Europe, the communities seem more supportive of things like art, so you have infrastructure where bands can tour and bring kids on tour and solid places for people to stay and solid meals provided. Here in the US, you sort of show up and play and ask the person, "Is there a place to stay? Is there a place to get cheap food? Is there a way we could get a meal cause we've been in the van all day?"

**N:** As far as advice goes, that is something we are sort of responsible for. A conversation we had with Ian MacKaye that was one of the things he talked about, the need to be constantly building something. I feel like we learned to do that. To make sure that there is a PA and someone knows how to work it, making sure there is a secure venue, whether it's a house, a café, a community space, a club or whatever. And making sure there is someone at the door collecting money so the touring bands can get some money. And going beyond that and making sure they get fed, or at least pointed in the right direction of cheap food or a grocery store. Putting them up for a night or finding a place where they can stay. Providing for them and taking it seriously that these are real



people out touring, who have needs. And mainly, that money is taken into account without going overboard. It takes money to tour, and it is a privilege to be able to up and leave. Its seems to be a stumbling block for a lot of people, this concept of money and adding it into the process of setting up the show.

**J:** We don't have a guarantee, we just try to ask for enough money to get there and play and some people react strangely to that. Its not like we're making some big profit, we just trying to make it from point A to point B. We can't really do it out of our own pocket, we don't have that option, and no one has enough money. If a DIY band doesn't get money from the door, unless they are personally loaded, they can't really tour.

**B:** Finances are a huge strain on tour. When you don't get paid at a show, it's that much harder to get to the next show and maybe eat. And it adds to the band dynamic, where everyone is getting irritable and we're already stuck in the van with 5 or 6 people. If people want to have a strong DIY scene, we need to be able to support bands on tour in a way that they can make some money and pay gas and cover some expenses.

**HaC:** In terms of making touring sustainable, 1905 just played a bunch of shows with Submission Hold. What was it like touring with them, a band that has older members and a kid on tour?

**B:** There is a lot more to take into consideration. If you are a normal DIY punk or hardcore band, you aren't so much worried about the conditions you are in. Maybe you'll stay at a pretty dirty house or one with a big party atmosphere. When you have a two year old with you, you have a bunch more things to worry about. You need a quiet, clean place for the kid to sleep and food that is safe to eat.

**HaC:** In addition to bringing CDs and records on tour to sell, 1905 has books from AK Press along with you on this tour. What's the general idea behind that?

**M:** You know how in mainstream society, everything is shoved on you so much that is always affecting you. We're doing the tiny bit we can to shove ideas in people's faces that we want them to see.

**B:** It is something we can do to politicize the show. Having a book table out and younger punks coming up and asking questions and talking to them about the books might get them interested in something we sing about.

**N:** And it is something we can do, traveling around meeting all these people. We can spread ideas we believe in or books we think our worth reading. The majority of the books are from AK Press, and we have an account with them and we can get books on consignment, at a discount, so there is some financial incentive in carrying them.

**J:** If you want to politicize punk rock, or even outside of punk, if you want to spread a political message that is not in the majority, like anarchism or anti-capitalism, its not like you can hope that someone across the US will see it on TV or pick up a book anywhere. We believe it's really important to make these books as accessible as possible. If you are going to be traveling around the country like we are, what better way to get those books to all those different places that might not have them at their local bookstore or to those people who don't know where to order books on

the internet.

**N:** It's worth noting that AK Press encourages people to do this. Anybody who wants to carry books, and help spread these books and ideas that are contrary to the dominant paradigm.

**HaC:** Is there anything else on touring?

**N:** This band has been my way of seeing this country. Before this band, I never really left the east coast. The first time I saw the west coast, the desert, pacific northwest, St. Louis, all these exciting places while on tour.

**J:** Vegas.

**N:** Vegas. It really has been a vehicle to experience life and broaden horizons.

**B:** All of our touring has been in the US, except for one show in Canada, so all our tour experiences reflect that.

**HaC:** Is 1905 interested in touring outside the US?

**All:** YES.

**B:** It would be great to tour outside the US; anywhere anyone would have us play. And if we could get some time not in the van, actually go places while on tour and have people show us the local history and culture, unlike typical tours.

**J:** Vegas. The Bally's (Casino) slide.

**B:** I've been fortunate enough to travel abroad and have pen pals and record trade with people from all over. And its lead to a lot to great opportunities. It's how we met Christophe from Stonehenge and ended up doing a record with and befriending him.

**HaC:** A lot of people in the US seem to forget that Canada is another country. We've learned a little from our friends in Ballast and Submission Hold—that border can be pretty tough to get through. So, you have a split 7" coming out with Amanda Woodward. How did it come about and what is the song?

**B:** It's a split 7", one song from each band, coming out on Stonehenge from Bordeaux in France. Christophe is amazing, in his 30s, still punk, putting his life into his label and what he is doing. He put out the Amanda Woodward demo and he got our record and wanted to do a split with us. Plus, he has been a great help distributing our record and helping us out along the way.

**N:** Its been interesting doing a record with him and another with Submission Hold, because we are crossing a dividing line that the powers that be would rather us not cross. Granted, it's all in the context of the "First World" and the "West;" nonetheless, we're still reaching across borders and it's an amazing opportunity to learn and grow because the borders are so rigid.

**HaC:** We're supposed to hate the French anyway. Doing anything with French people is a challenge to all that "freedom fries" bullshit.

**N:** We do hate the French (laughter), but Amanda Woodward is a good band. Our song is called "Lingua Franca." We all have different interpretations of that song, but when I think of it, I think of the English language being used in place of native or indigenous or local or any language, and the whitewash effect it's having. Its tragic that people are forgetting their own languages and cultures—albeit voluntarily or forcibly—and living more and more in an American (US) monoculture. It's disgusting and easily controlled by the ruling class and capitalist movers and shakers.

**HaC:** When we were at Gilman, in Berkeley, CA,

the song explanation you gave got me thinking about the song in the context of the "English Only" movement, which has some considerable strength in California.

**J:** Admittedly, when I was first writing lyrics to that songs, that's what I was thinking about. The whole "English Only" mindset—that people who come to the US aren't supposed to speak their own language because they are here now. It's disgusting. That initial anger fueled more anger about what that mindset is doing in the rest of the world.

**N:** One other thing the song is about is trying to articulate anything and being limited by a single language.

**M:** Not just spoken languages. There are plenty of times people can't express themselves through words at all.

**B:** For me, its about how throughout the history of this country, we have seen language used as a weapon to help conquer and colonize.

**HaC:** You have another split record coming out soon...

**N:** We have a split 7" coming with Submission Hold on Ed Walters Records, a volume of the Sea Of Steel split 7" series dedicated to celebrating, promoting, and encouraging bicycle use. The song we wrote, called "Pay At The Pump," has bicycles indirectly in mind. It's more addressing car culture and the actual cost of living in a society based on automobiles. Owing up to the price of oil and what that means for US foreign policy and imperialism. How blood and oil soaked our way of life is, and being conscious of that and knowing that I still may contribute to that. We're on tour and we have spent hundreds of dollars on gas. We're going to spend a lot more. The song is about living with that acknowledging that as the first step to trying to do something about it. Not trying to hide behind anything. A first step of acknowledging that this situation is really bad and its not going away anytime soon. It's an artistic way of dealing with waking up every morning, knowing how bad it is, but still contributing to it on some level.

**B:** It is supporting riding bikes more by pointing out how other forms of transport may not be so good. And also being critical of how oil and cars and convenience dictate how we structure our society and build our communities.

**N:** And because riding a bike is so simple. It is one little thing we can do. I don't think of it as a revolutionary alternative "take a stand against oil wars—get out and ride a bike." I don't really buy that. We're in a culture so submerged and addicted to oil. If I have a choice of going to the grocery store, maybe I'll ride my bike, or maybe I'll take the van. Or ride my bike. Its just trying to be honest with what is going on and the real choices people make and not taking any moral high ground.

**J:** I have a car and commute to band practice. We first tried writing a song about bikes, but couldn't really write anything more then "I like riding bikes, they're fun." What else was I going to say? I also don't really want to condemn people for driving cars. I can't.

**HaC:** Going from town to town, city to city this summer, the price of oil has been on the front cover of every paper. But rarely does it mention anything more then predictions of if the price is going to go up or down and other economic stats.



The articles rarely if ever mention how subsidized our gas prices are, or how people in Europe drive less because they pay the "real" unsubsidized cost.

**M:** Amanda Woodward is going to get here and think, "Shit, it's cheap."

**J:** It sounds like a cheesy sound bite, but the song is directly addressing how people react to rising gas prices—while we're complaining about the price of oil, we're not paying for it with our lives and families lives.

**HaC:** Another new song that 1905 has been playing on tour is called "I'm Sorry."

**J:** Well, this is a song that only I sing on. Its coming out of my experience, what people refer to as the "Sorry Syndrome," where I'm conditioned to apologize for everything, to the point where I am saying sorry 1000 times a day. Its seemingly innocuous, but then I think about why I'm saying it and what I'm accepting fault for and I started to realize it's a much bigger problem—especially for women when it comes to things like sexual assault—that feeling of guilt that "I'm not the victim, I caused it." Even the

**N:** Its sort of hard to narrow this one down for me. DC has always had a special significance with politics, and my own politics. Interacting every day in the nations capital always made me make the politics more real. I've tried to talk about this and it never quite makes sense, but in DC, the government isn't this far off thing. It's all around you. Being interested in anarchism meant these people and institutions that you can reach out and touch and they're real. There is just something very powerful about being from DC and identifying with it. Being an anarchist in Washington, DC, I just can't keep politics in this abstract safe realm.

**B:** I moved to DC when I was 17, to learn International Relations, to learn how the world ran. I traveled abroad to Argentina and Chile, seeing what was happening and talking to people there and came back realizing that all these decisions that are made in DC affect beyond this city, beyond this country, they affect the world. All these human rights abuses that I was studying in Chile were cooked up in DC, the city I now

**HaC:** On the full length, *Voice*, on the back, it lists your contact address as the 1905 Collective. Why add the collective?

**J:** You don't want me to answer this question. Cause we're not really a collective, yet. We're working on being a collective. But we're not quite there. I feel it's important to work collectively, but we're not close to being a collective. Not everyone has an equal say in things... We're trying hard but we still have a lot to work on.

**N:** We all believe in trying to make decisions by consensus and unlearn all the individualism we were brought up with and to compete with each other and dominate situations. We want to be empowered in everyone having a say in everything the band does.

**HaC:** So adding the collective is being more and more deliberate even if you're not quite at the point of an equitable collective.

**B:** We're a lot closer then we have been in the past. The band takes a ton of work, and not everyone has to be doing the same amount of work. There are times when folks can do more work and times when folks can do less work. There are strengths and weaknesses to it. Part of being in a collective is how to make it move forward while still trying to be equal in the decisions.

**N:** It's what our politics are—we don't believe in the inherent power and authority of one person to make decisions for anyone else. Its questions that process, deliberately thinking of the band as a collective is one way of politicizing the band and situation. It's a lot more then playing music.

**B:** Answering this question also answers why we only have one record out. All four of us work hard at a collective process of writing music.

**N:** Songwriting is a collective process that is long and painful...

**B:** And we've scrapped a lot of ideas. We almost go out of our way to make things difficult for ourselves. It's not just that, we try to challenge ourselves in the process and maybe something good comes out of it.

**HaC:** On your full length, you prominently list Marcus Esposito and Suffragette Studios and Jim Demain and Yes Master. Why did chose to do that?

**N:** It was to support them. Marcus did the sound for us at our first show and came up to us and said "I really want to help you on this project" and cut us a great deal on recording. It was our first real experience in the studio and his first experience recording a proper band that wasn't his band. We wanted to promote him and help him.

**J:** It (*Voice*) would have sounded totally different without him—he was a part of the band. He made it sound the way it did.

**N:** A lot of bass and hi-hat. (Laughter)

**J:** Its not to say we're totally happy with it—but it was both of our first attempts at this stuff, whether it was a failure or success, his name goes on it was much as our name goes on it.

**N:** It was a lot more collaborative then just "going to the studio." He cared.

**J:** It was like it was his project to.

**M:** He still does care.

**B:** He has been with us through the emotional difficulties in the studio where we were yelling at each other at the top of our lungs, telling us we need to calm down. It's not just this sterile



smaller things, like a tight squeeze in the kitchen. Always saying I'm sorry and saying it automatically. The more we say it, the more guilt women feel all the time. It's really dangerous to people and to me. I know I beat myself up a lot, and I felt it was really important to write a song about it and for people to think about it.

**M:** I'd never heard of the "Sorry Syndrome" and I've hung out with people who do say it all the time and I just jokingly said, "Yeah, you are sorry!"

**HaC:** I was definitely at a place a few years ago, when I apologized for everything, especially in my first relationships.

**J:** It's not just about women. A lot of people just feel guilt all the time and apologize all the time as a result of their socialization.

**HaC:** Talk a bit about what it means to be from DC. One of your tour shirts has the outline of Washington, DC on it and it is always something that 1905 mentions.

live in. And the in the city, we have infant mortality rates on par with parts of Africa—beautiful marble buildings and some of the worst poverty in the country, side by side. It has a huge personal impact on me. It affects the way I think about everything.

**J:** I don't have anything poignant to say about DC. It's where I'm from and I lived there till last year when I moved to Baltimore. I still slip up and say I'm from DC. And really, politics are everywhere, not just DC.

**N:** Its is also worth noting that there is a long, rich, prolific punk history in DC and we're glad to be a part of it and contribute to it.

**M:** Except we like California more.

**J:** I don't like California more.

**N:** I'd move to San Diego in a heartbeat.

**HaC:** You're moving everywhere in a heartbeat—San Diego, Missoula, Tucson...

**N:** That's what happens when you grow up in the military—you do move everywhere.



environment...

**HaC:** Let me remind you that you're in Sterling, VA (a suburb 45 minutes drive from Washington DC).

**B:** Well, his studio is not sterile. We don't just go out there and record and pay. We have dinner with his family and then record and sleep in the studio and wake up and have breakfast and some mimosas and bloody marys and then record more. People get stressed and he would tell us to chill out and get you a beer.

**J:** Plus, if what we're recording doesn't sound good, he tell us that he knows we can do better. Even once you think you have it done and it's three in the morning he'll say, "One more time, you've got more in you."

**B:** If it weren't for Marcus, we would've scraped "Fall," which we all hated in the studio. We had a conversation about it, and said, "This song is done." And it turned out to be a great song.

**N:** Marcus has a full time job and he can pay his own bills, but just like the rest of us, he'd love to make money doing what he loves and not sacrificing anything for it.

**J:** And we love him and think he's great and want to send other people his way.

**M:** How else can we hang out with Sonic at the Silver Diner?

**B:** Marcus is also a music nerd and we can all appreciate that. He's got Zappa's road cases and XTC license plates. He reads a lot of *Tape Op* magazine. His creative energy and passion is what makes me love going out to his house for billions of hours at a time and driving us nuts trying to get stuff done.

**N:** He's professional but not commercial.

**M:** He doesn't find a niche and try to box himself in with it, which I think parallels what we try to do.

**J:** He'd get us to try recording vocals in the car. Trying new shit and being unconventional about the whole process.

**HaC:** And Jim Demain?

**M:** And Jim is a good friend of Marcus' and we felt it was appropriate to put his information in there as well. If you liked the way the record sounds, you should contact him.

**B:** We never really knew anything about Jim except that he lives in Nashville and worked on some Jimmy Buffet records.

**All:** Ugh. Aw god.

**J:** Why did we ever trust him?

**N:** He's not doing our next record.

**B:** It also gets at the network we're trying to create. Marcus called Jim and he said he'd do it, even with his hectic schedule of mastering Jimmy Buffet and Asschapel. It was also great for Marcus because it was his first time recording and Jim gave him suggestions and tips about what he could do better next time.

**HaC:** To jump off something Marshall said, we're traveling across country and we walk into a gas station or grocery store in a town we've never heard and its obvious we're not from there. Invariably, we get asked who we are or what we're doing. We tell them we're a band on tour, and they always ask, "What kind of music do you play?"

**N:** I'm perfectly comfortable saying punk rock, cause I'm not trying to get into it with somebody at a grocery store, and I think we are a punk band, and people can associate whatever they want with

that.

**HaC:** You said it yourself one time: "We sound just like the Sex Pistols."

**N:** Right, sometimes I feel ridiculous and it's a ridiculous question. Sometimes I'll try and answer it more seriously. I don't like getting into this "we're '83 with some '94 with a little '66," I don't know what all that shit means.

**J:** I always tell people we're pre-post-political-punk-core.

**N:** We are post-political.

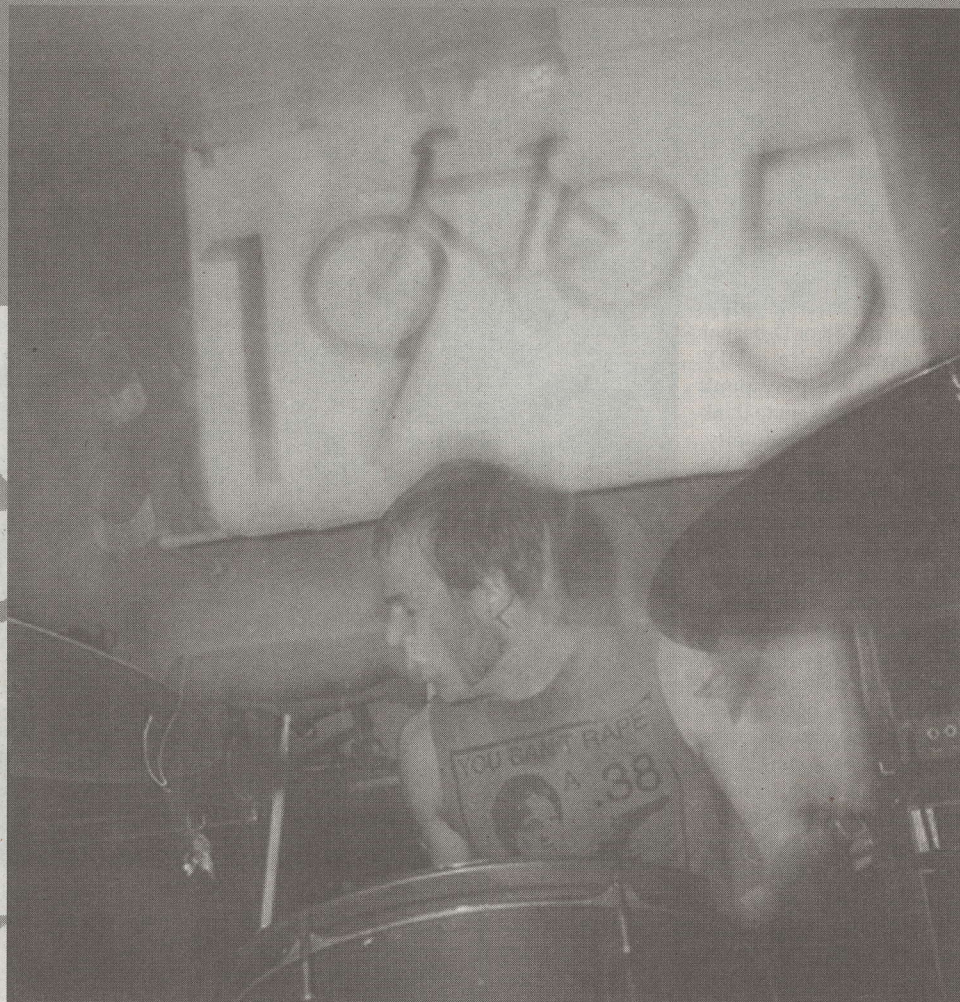
**M:** Print that.

**B:** To be completely post-modern...

caught up in trends and commercialization. We want to make music on our own terms where we control what we're doing.

**HaC:** In terms of your sound, we talked a bit the other day about bands relying on reliable formulas to write songs and how a lot of people like 1905 because there isn't this set formula for how songs are going to sound.

**N:** I feel like there are certain things we do that make it 1905. When we're writing it, we go "Yep, that's a 1905 part." Marshall described it away that I really liked. We sort of have this core that is 1905, and this distinct thing, and then we'll take



**J:** Post cereal?

**B:** ...There is no meaning to labels anymore, its kind of whatever you consider yourself to be.

**HaC:** There is a box called "punk rock" and it's supposed to sound like this. Some would say 1905 doesn't fit in that box. I had some guy at a show come to the merchandise table while 1905 was playing and say that I needed to have some punk rock on the table to sell anything and catch his interest and I told him it was all punk. He looked at the record and said, "We've got a really different understanding of what punk is."

**B:** There are lots of bands that don't fit into boxes because its all about who is drawing them. Right now, punk is the new grunge is the new whatever the media wants to make it.

**HaC:** Black is the new black.

**N:** Draw another box please.

**B:** Everything gets watered down. All of us are attracted to punk rock as something that is about branching out and trying new things, not getting

little pieces of genres or sub-genres at our leisure and assemble it to make something we like.

**M:** "Meeting Notes" (a new song) is very much a 1905 song.

**HaC:** See I feel like it sounds really different then all your other songs.

**N:** I feel like its pushing it. Its 1905, but it is a little different.

**B:** With "Meeting Notes," I was listening to that demo tape we did at Marcus', and Joao walked in and said that the tape didn't sound like us. The second "Meeting Notes" came on, he said that's got the 1905-epic vibe, after hearing three bars of the music.

**N:** I don't know if that's a trick.

**B:** We are at a point where we haven't boxed ourselves in. We're not going to play something that sounds like shit, but we're willing to go out on a limb and try something new.

**M:** Its one of the important thing about being in this band. I don't want to make anybody sore,



but when Nick and I were in the band we were last in, the reason I wanted to quit was because we were boxed in a corner.

**HaC:** No one puts baby in the corner.

**All:** (Silence)

**HaC:** Hello, Dirty Dancing? Different generations.

**B:** I was with you on that one.

**N:** I'm going to go suck my thumb in the corner now.

**HaC:** Why don't you wet your pants while you're at it?

**J:** I think we're a punk rock band, that's what I always say when people ask me.

**M:** I know this band is diverse because I've wanted to play D-beat for a long time on a song and I haven't yet had an appropriate song to play it on.

**J:** Its also not just about the type of music we play, whether its '88 or D-beat or whatever. We're a DIY band, and we play punk shows. If you want to think of punk as a community, that's our community. We don't sound like a Dis-band. The place where we come from is a similar place. Whether or not we're a crust band or street punk band, it comes from the same place.

**N:** Punk also is very contextual with time. What did it mean to be a punk in 1977 or 1980, and what does it mean to be a punk now? What did it mean to listen to Discharge when they first came out and go to their shows versus now? I think

it's a little safer now. If you want to play that style of music now, it's different, because they were in a different setting. There are so many bands that I don't want to sound like but I listen to them and get that certain feeling when I try to write music. We're in a different context now so I think I need to write it differently.

**HaC:** We played a show in Pittsburgh with Bread And Roses, from Boston, a band full of punks, playing political old-timey folk music with a mandolin and stand up bass and no mics or amps. On the inside of their CD cover was an essay about the limits of "loud music" and the box that is punk rock.

**B:** They are totally a punk band. They play punk rock venues with other punk bands. This band called A Silver Mt Zion and the Tra-La-La Orchestra, which is a Godspeed, You Black Emperor! side project, put out a record last year that is all strings and a choir and the record was called something like This Is Our Punk Rock.

**N:** So maybe punk isn't so much a sound quality as it is a place you come from when you write songs and music.

**B:** We haven't touched on this a bunch, but there is also such a community aspect to all of it. The

fact that we can tour around the country is proof of that. There are a ton of bands and people that make music but don't have that community and haven't gotten a break.

**N:** I was reading an article, I don't remember where, and it talked about punk as a community and how it may have started with the a sound or

leaving the church after a couple years, I had a similar feeling. I don't really know how to describe it. There is a certain comfort level with people you don't even know because they are punk.

**J:** We don't even look that punk, and you don't really need to anymore.

**B:** We're also from DC. We're pretty punk for DC.

**N:** Against the context of the crowd at Pointless Fest, we don't look punk, but walking into the mall today, I felt like I looked punk. We were walking out of the music store today and this guy walked by and we just gave each other looks and he asked, "What band are you in?"

**B:** We said 1905 and he said, "I play bass in Today Is The Day." And then we asked him if he knew our friend Sunny. And instantly we had a conversation.

**N:** There is something there that overrides musical taste and style.

**J:** Next question.

**HaC:** Next question. 1905—the name. I'm giving everyone here one last chance... What does it mean?

**All:** (Silence)

**B:** I wasn't around when the name was decided on and all three of you have different explanations for what it means and they are all valid.

**N:** In the record, it's done. It's in as much of a box as it can fit it. It leaves it open a bit and you can finish the sentence yourself. We can

finish the sentence ourselves tonight, and it could be different tomorrow, and in a week.

**B:** I like giving the refrigerator answer. It was invented in 1905. People of my carriage have a tendency to enjoy food that is unspoiled. Helps me keep my figure.

**M:** 1905 is also when the first pizza restaurant opened in the US. Also, Albert Einstein published his theory of relativity.

**N:** In true 1905 form, we are both very serious and completely irrelevant at the same time and present them. We embody both of these and present them at random.

**B:** When you asked what 1905 meant, we all should've gotten up and left.

**HaC:** All right, that's it. I've had enough. Goodnight.

Contact: 1905

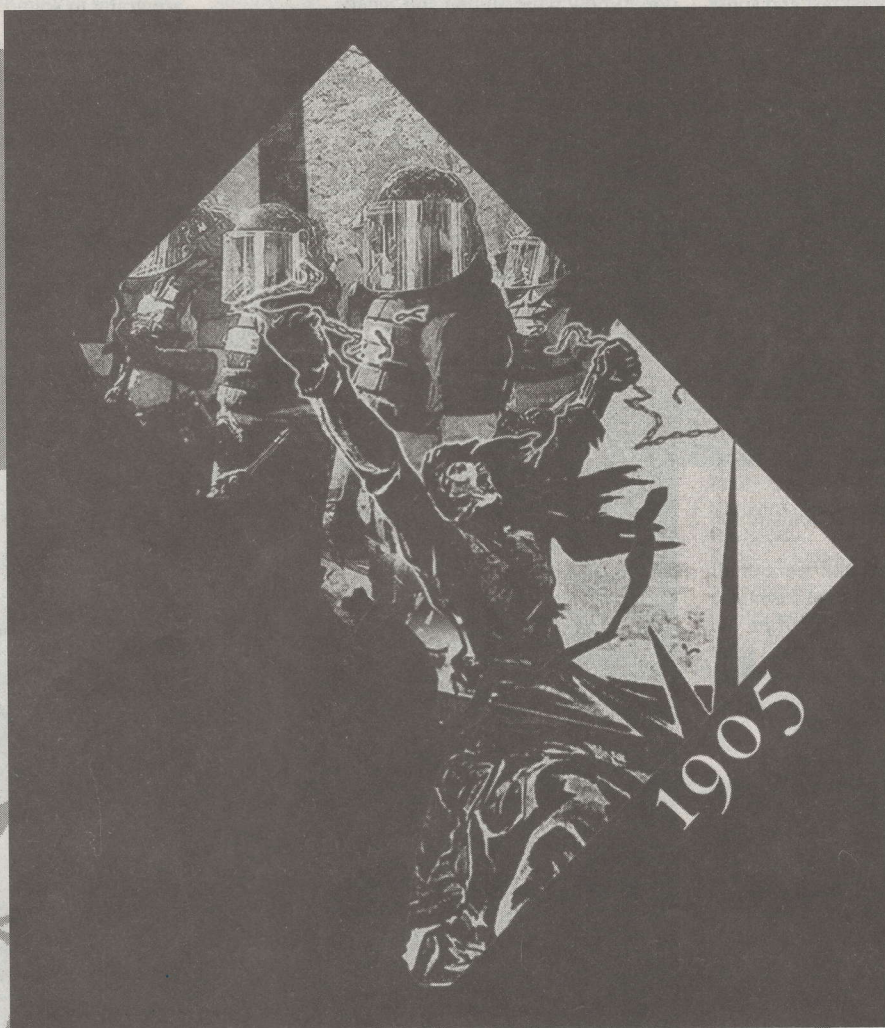
PO Box 15116/Washington, DC 20003

[www.idealpolitik.org/1905](http://www.idealpolitik.org/1905)

[1905@idealpolitik.org](mailto:1905@idealpolitik.org)

Elliott: [elliott@riseup.net](mailto:elliott@riseup.net)

1905 photos taken by Rob Raymer, David Bilmas, BJ, and Josh.





# stop it!!

April 18, 2004, Richmond, Virginia:

*It has been heartening and rewarding to follow the progress of Richmond-based Stop It!! From their first demo CD to their debut full-length Self-Made Maps on Robotic Empire/Perpetual Motion Machine and relentless touring, they have etched out a place in the punk community, proving that DIY is alive, thriving, and boundary-pushing. Musically and personally, these men challenge me and inspire me. We shared some thoughts over second-rate beer at drummer Jeff Grant's apartment in Richmond. — Interview by Katy Otto and photos by Andrew Kenney.*

**HaC:** You have all been really active since the release of Self-Made Maps. Can you talk for a bit about some of the challenges and benefits to being so active in a DIY band?

**Jeff:** Having a functioning van is a challenge. No, having a van that breaks is a challenge. Having a functioning van is a benefit.

**Adam:** It is all pretty much benefits.

**Tyler:** It is hard to have money.

**A:** That would be my only complaint. We all like to keep pretty busy with the band. Now that the record is out it seems easier to get shows and travel and we would like to take advantage of that.

**HaC:** Is it hard, for example, to book tour from the road?

**J:** The last tour we did was only two weeks but it was one of the easiest things to book ever. We had one show fall through, but it was almost silly how easy it was. We are all so used to trying to jump on shows, and book shows at the last minute. They seemed excited and anxious which was cool.

**A:** Timely.

**HaC:** TINY?! The show promoters across our nation have shrunk?! (I misheard this. Giggling ensues.)

**J:** It was a month before the tour and everything was booked. It was wonderful.

**Brendan:** I am used to being in bands where we book a show that day and change directions at the last minute.

**T:** Even the show that ended up falling through, we got on a really good show instead.

**HaC:** How do you see your band in relation to the labels you have worked with?

**A:** As far as Robotic Empire...

**T:** We sound just like all those bands!

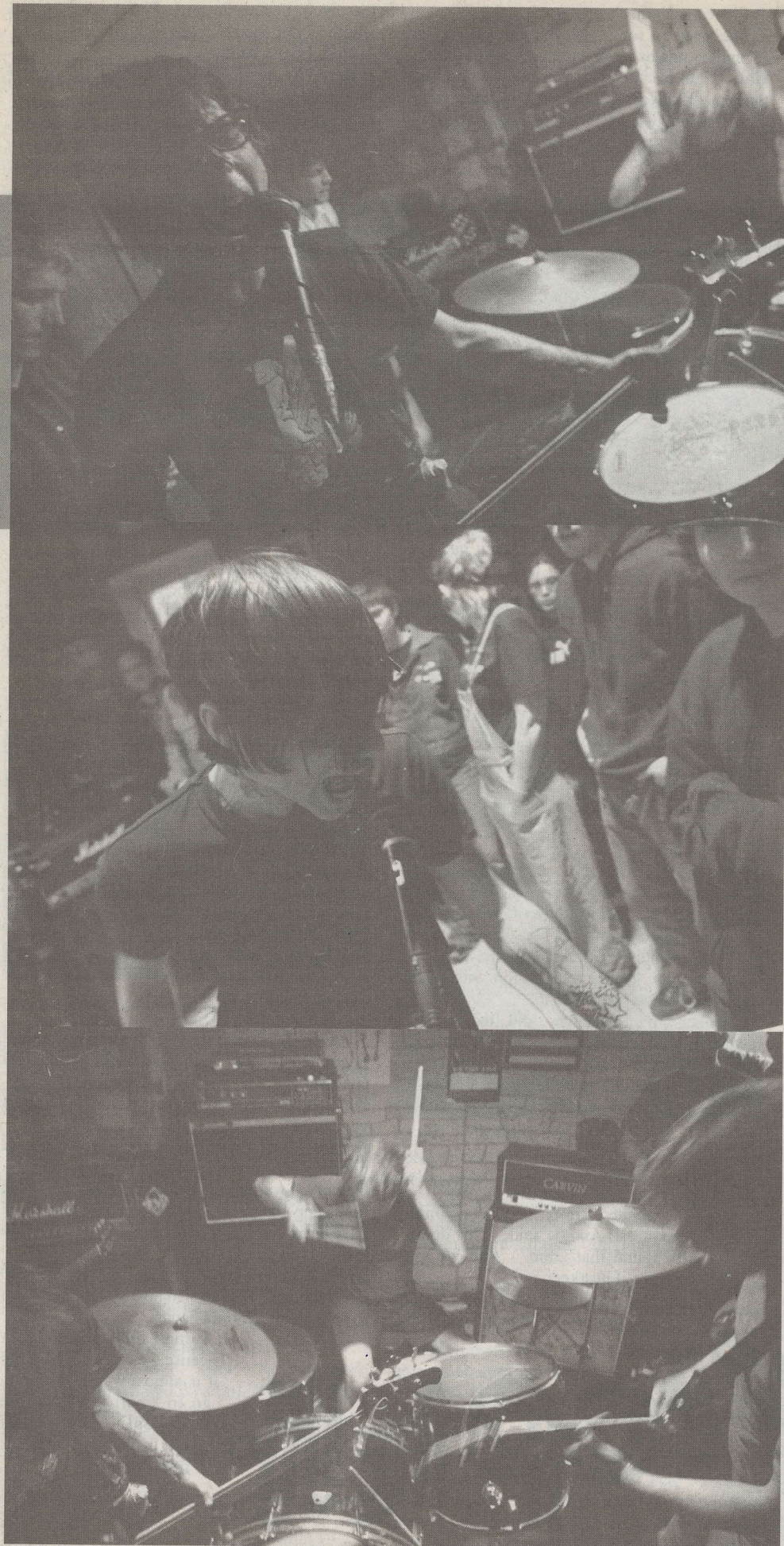
**A:** It is pretty much our own league. Andy has Robofest.

**J:** We've never been invited.

**A:** If we were we would definitely be out of place. I think it is great that he does what he wants with his label—we are just a very different sound in it. I don't think he is going to start putting out a lot of bands that sound like us but I think it's kind of funny that we are on a metal label.

**HaC:** What about in terms of the working relationship? What do you like about it?

**J:** I like that both the labels we work with live here. They know us as people. Paul from Perpetual Motion Machine that did the vinyl lives right next door. I could yell and he could hear me





right now.

**A:** It is nice, we see them around, and we hang out with them. We like working with people we are friends with. I could never see us doing something with someone we don't have that with. We play in a band together because we are friends. It seems that the relationship with who is putting out your record should be on the same level.

**HaC:** Does Paul specifically want to focus on Richmond bands?

**J:** No, I think it's more a question of putting friends' bands out.

**B:** Paul's got great style.

**A:** Yeah. He's a jerk.

**HaC:** I've only recently read the lyrics for your record even though I have had it for a long time.

**A:** Well, they are printed pretty small.

**HaC:** Do you find people connecting with them and asking you about them a lot? What is your experience with that?

**A:** Nobody has ever asked me about them. In retrospect, if I sat down now and read them I don't know how easy I would think they were to connect to. Maybe I am biased. I don't know. Did you connect to them in any way?

**HaC:** The one I thought about most was the wisdom teeth one.

**A:** It rhymes!

**HaC:** I have a weird perspective on lyrics because I have always been in bands that have incredibly personal and incredibly universal lyrics that are relationship-based. One of the weird parts of this is that sometimes people can feel a closeness to your band that is imagined—for example a dude coming up to us and saying, "I just want to hug you three." And then proceeding to do so without any cue of a green light.

**B:** We have had three or four sing-alongs which is always surprising. My lyrics are all personal and they are all love songs. They are open for interpretation. People are going to read them and think what they want to think.

**A:** I don't think we meant them to be as vague as they come across.

**HaC:** Do you talk about them with each other?

**A:** Brendan and I do.

**J:** There have been whole songs that I didn't know the lyrics to until we recorded them.

**A:** We cry a lot.

**J:** Share each other's poetry.

**T:** We've got a song "Maybe She's Born With It" and no one has ever even mentioned that.

**HaC:** I got excited over that title thinking that the teen girls I work with would think it was funny.

**J:** We had an idea that we were going to name all the songs after slogans but that was the only one we ended up doing it for.

**B:** That one was a keeper!

**A:** If there was a theme about the lyrics it would mostly be social interactions with people and living.

**HaC:** Were they connected in being part of the same album?

**A:** The demo was, but this—no. Brendan or I would come up with an idea and give each other the lyrics we wrote and kind of expand on that.

**HaC:** How did you all decide to form this band?

**A:** I moved back from the west coast and I had been playing music with Brendan for years. We had been talking about starting a band, then on Valentine's Day we cornered Jeff and asked him to drop out of school.

**J:** I didn't do it! Stay in school.

**HaC:** How did this lil' cat (Tyler) get in the mix?

**J:** He showed up to practice. Adam had been playing guitar and we were looking for a bass player. But then he switched.

**T:** It was weird. They had all the songs written so it is kind of weird coming in. I tried to play stuff over top of songs that were already written. I guess it worked okay.

**B:** There were sometimes when we didn't even know what he was going to play until we would record it. The tracks would already be down and then he would add something else over top of it and we would just be like, "Damn!"

**HaC:** Where did you record the record?

**J:** Southside.

**B:** Mechanicsville?

**T:** Stonehenge.

**HaC:** Is it a studio or a city?

**J:** It is a subdivision. We have done both of our recordings at the studio in a house with someone who lives with their parents.

**HaC:** Did you have a relationship with people who recorded you beforehand?

**B:** Neither time. Except we did find Andreas' picture in the dumpster before we met him.

**HaC:** WHAT?!

**B:** We had it hanging up on our fridge for months. It was a passport photo of a guy with tattoos.

**A:** He didn't talk to us that much either.

**J:** He hated us.

**A:** No, he loved us.

**HaC:** What kind of role did he play?

**A:** He pushed knobs and occasionally looked at us. And he said, "This doesn't really sound that good." And we said, "Right we'll just keep it."

**B:** There are a number of people who said to me that they like that recording,

the demo, better. Jason LaFerrara did the full length. Tyler used to work with him.

**J:** He's Tyler's dad!

**HaC:** Why have you chosen to take singer/songwriters on tour?

**B:** Oh, it's fun!

**A:** It is easier. They have less equipment.

**J:** And take up less room!

**A:** It was more coincidence.

**B:** They are our friends and we have room for someone else. We like to do it with shows with loud bands: "Everyone take a seat, sit down, Josh [Small] is going to play his banjo!"

**J:** It was different with Liza [Kate], none of us really knew her much at the time we took her. She kind of showed up in the van.

**A:** I asked her when she was in Richmond for the weekend.

**B:** It is awesome to have six people in the minivan.

**J:** With Josh, he plays around here and everyone knows him. His songs are so amazing but if someone isn't there pushing him I feel like he won't do it himself. I wanted people to see him, even if it is only the ten people that come to see us. I think the songs are great, he is a great person and funny as shit.

**B:** Josh mixed it up! We can be boring.

**HaC:** It was awesome when Black Eyes took the claymation film on tour and it is neat to challenge people in terms of what they might see at a show. I think it can encourage diverse events to be set up more often.

**J:** I have gotten e-mails since we have been back that have said thanks for bringing that guy Josh. People appreciate it. Every night people were surprised by it and really enjoyed it.

**HaC:** Do you find that people in other cities set you up with shows with specific types of bands?

**T:** Ska bands.

**J:** I wish it was ska bands!

**A:** I think they are definitely not the most musically varied shows you could play.

**HaC:** But then you can bring diversity to your show, with songwriters.

**J:** It sucks because there are a lot of bands that sound the same, and I am not saying that we have a crazy sound or anything.

**A:** We sound like The Beatles.

**J:** I wish. It's one of those things where if a band is excited to play with you it can really feel positive.

**HaC:** How does coming from Richmond impact your band?

**A:** Every time we go out of town, we keep a bit to ourselves. When we do get social it can get a bit hairy. I was talking to Josh the other day about how people in Richmond act a certain way that I have never seen anywhere else. There is a certain level of rowdiness.

**B:** Well, I don't know, I mean have you been to Chattanooga? People also now sometimes seem to care about Virginia bands.

**J:** I don't think we notice it because we are from here but it is almost weird when you go to small towns in the Midwest and kids know all sorts of details about bands from Virginia.

**HaC:** What are your feelings on the upcoming Ladyfest



stop me!!!



Richmond?

**A:** I think it is amazing that it is happening here. There has been so much dedication that has gone into planning it. I think Richmond could definitely use something like that, for women, for everyone. I see the use for it and I see why it is needed.

**B:** Sounds like a good time.

**J:** I really don't know what it is going to be. I am kind of out of the loop with people who are organizing it. I am curious to see what they have to say about what is going on, etc. I know all the organizers but some better than others.

**HaC:** It seems that the visual art aspect of it might be a lot stronger than in other cities that I have participated in Ladyfests in, partially because of the strong art community here. When we did Ladyfest DC for example it didn't feel as if the visual art was as integrated.

**J:** People in Richmond can put together an art show. You realize that when you go other places,

**A:** There seems to be an equal focus on everything else: workshops, bands, art.

**J:** Because there are so many kids that live here and so many different scenes and factions I don't know who will go and what it will be like at all. It will be interesting to see how it is received.

*[Interviewer's note: Since the time of the interview, Ladyfest Richmond happened and was incredibly successful and fun.]*

**HaC:** My friend is coming from Kent, Ohio for it! Ladyfests also sometimes get picked up on and paid attention to by people that might not

**T:** Adam basically just signs autographs.

**J:** We do equal parts engaging and alienating. I try to remember names and sometimes I am not good at it.

**A:** It is kind of hit or miss. Certain times we don't know how receptive people are going to be to us. Sometimes people are interested to talk, sometimes people just don't really even care whether or not you are there. That's fine, too. I think we try to be approachable and talk to anyone who is interested in talking to us, about anything.

**J:** We'd probably make fun of you to your face.

**A:** I don't go to that many shows anymore where I meet new people. I talk to people, I say hello. Too far past that I don't know.

**B:** We could probably just change this long answer to, "We don't."

**A:** There are times when we know we are going to see certain people and we are excited.

**HaC:** I was thinking about this question also in terms of talking between songs at shows, or displaying certain literature, or in other ways communicating beyond the songs.

**A:** Yeah, just because you have an instrument in your hand, I am certainly not the most comfortable talking in front of a group of people. I can't remember the last time I said something with any

discussions all the time. I think those should be ongoing.

**HaC:** Yesterday I went between three distinctly different social situations, all among, ostensibly, punk people. The communication at all were so different. Certain factors framed that. When I think about engaging people, I think about different spaces shows can happen in. Basements are intimate—people can talk and be comfortable. But sometimes I use my mom as a gauge—would she feel comfortable here? So I can see that a club might help more people feel invited, so to speak. There though, you have bands sitting backstage, and it is more about being a performer than an artist or community member to me.

**A:** We haven't had a backstage area yet—but when we do we will be back there counting our money.

*[Roommate Mike now enters, looking freaked that an interview is happening. He is invited in and retreats instead to his room.]*

**HaC:** I think it's neat the way certain roles in your band are shared/traded. Adam and Brendan playing a drum, Jeff singing, etc. Is this the result of a certain style of songwriting? It makes me curious about the processes behind those collaborations.

**J:** I wish we had a process.

**A:** I can't believe we have ever written a song.

**B:** I was telling someone the other day I wish we had a camera to tape practices. Basically the ideas get cleared with everyone else. I asked about bringing other drums up.



necessarily be into punk, and I think that makes it accessible in a different way. What are your plans for the upcoming year?

**A:** I'm growing my hair out. Like as a band or personally?

**HaC:** Both!

**A:** We will finally kick Brendan out. (Laughter) There are some tours we have coming up, we are going to Europe in the fall.

**B:** Richmond is a whole different place in the summer and we are looking forward to spending some time here. I am thinking about getting a pilot's license.

**A:** I want to do more silk-screening. Take more pictures. Probably stop smoking.

**J:** Don't be a quitter.

**A:** Just playing a lot of music.

**J:** Things that bands do.

**B:** Get the van worked on a little bit.

**T:** Some promo shots taken. (Laughter)

**HaC:** What about new songs?

**B:** That is all top secret. We have that on lockdown.

**HaC:** What are some ways you engage people at your shows?

**B:** Jeff throws out autographed drumsticks.

degree of seriousness about our songs. Just because I am in a band doesn't mean I am a great orator or able to drop some knowledge.

**B:** Some bands tend to ramble on, some pull it off. I feel like if I won't put the yin in the yang in a certain amount of time I shouldn't say anything at all.

**J:** I think it is a bullshit assumption to think that that forum is always the best time to discuss serious issues. I know that people say it is our meeting place. But I think it isn't, and that that communication can happen at other times.

**A:** People should always feel free to say whatever they want in those forums. To me though, shows are more of a celebration of the culmination of our communities and those discussions happening outside of those spaces. That is kind of what I want out of it. It's not going to bum me out if people do want to talk, but I just don't feel like that is where I want to have larger political

**J:** That seriously wrote the last record. We haven't come up with a definite way to write songs so we try everything. None of us is the main writer which is just as frustrating as it is cool.

**A:** That is why we sound the way we do. Fortunately we are all into different styles but we have figured out how to make it work. When I want to play Youth Of Today songs and Jeff plays Beatles drumbeats over it that doesn't sound good at all.

**HaC:** Any parting words?

**J:** I am so over when they do the clap thing at shows.

**HaC:** What? You don't think people should ever clap?

**J:** No, at the end it is fine. But, when the drums drop out and it's just the guitar and people just clap like robots. Weird.

**A:** Clapping after a band is weird, too!

**J:** So is silence though.

**HaC:** What about clapping in a part and dancing with friends?

**J:** If you are dancing you can do whatever you want. But if you are standing there, bored as hell, clapping totally bothers me.





*Ghost Mice are an acoustic, folk punk duo from Bloomington, Indiana who've been making music under the moniker since 2002, and were also previously involved in the bands The Devil is Electric, Operation Cliff Clavin, Disarm, and The Sissies. Hannah Jones plays violin and sings, and Chris Johnston plays guitar and harmonica, sings, and also handles chores at Plan-It-X records.*  
—Interview & art by Nate Powell, June 2004.

**HaC:** Over the past eight years, the two of you have shared many bands and projects, many of them back-to-back. How conceptually distinct from each other do you consider each of these bands to be? Is there a continuity of thought lending to such evolution, or is it merely a lineup change? Are topical themes and focus specific to each band?

**Chris:** I think it's much more than a line up change. Each time we start a new band we set out to do something different. I admit that most of the time it ends up being a political poppy punk band but in the beginning we tried to do something else. I feel like Ghost Mice is a lot different than our past bands in many ways. Lyrically it's much more personal than any of our past bands. The songs I write for Ghost Mice do not fit a certain mold that I felt like the songs I wrote in our previous bands had to fit into. I starting writing the Ghost Mice songs with no intention of ever

playing them live and I think because of that they are less restrained. Musically it's a lot different as well since we make the music with an acoustic guitar and violin and without a drummer. It is much more folkie than poppy punk.

**Hannah:** Well, I feel like each electric band that I was in kept getting a little better, at least I got better at playing bass and became more comfortable singing. When we started each band we tried to make it new and exciting to us, even though we still ended up playing the same style of music. Having different drummers and their input has made each band unique. When we started Ghost Mice we thought it would be fun to try something new to us. We were excited about not using microphones and being able to play anywhere. I think the focus of each band has stayed the same, like trying to get our message out and touring and playing fun DIY shows.

**HaC:** Ghost Mice's lyrics are quite direct and political but focused on fantasy and family-based narratives, fictional and otherwise. Is this lyrical intimacy ventured or allowed due to Ghost Mice's genre/style, or would you be writing these same songs for an electric punk band?

**C:** First of all there is no fiction in our lyrics. There are metaphors but not fiction. I think our songs could work in an electric band, too, and I think I would have written them for an electric band possibly. Some of them work better

acoustically. The point of Ghost Mice is to have no limits. I try to be as free and honest with lyric writing as I can and it is really fun.

**HaC:** Why do you believe in playing shows exclusively on the venue floor and without amplification?

**C:** We play with out amplification or microphones because we believe that we achieve a perfect mix acoustically. We chose violin as the second instrument because of its range and natural volume. We sing loud enough to be heard in most rooms and we play loud enough to create a good mix between the vocals and instruments. We just really like the way the music sounds totally natural. In most cases we are loud enough to be heard and there is really no reason to be louder. I like the idea of people being able to talk while we play and not having to wear earplugs. I like not dominating the show. If people want to hear us they stand up front and listen, if they don't want to hear us they stand in the back and talk.

**H:** We actually have played a few shows on stages. If we have to, then we will. In some cases it's necessary. But, we would much rather play a house show and play on the floor. It's more fun and personal to play on the floor. And we're scared of stages!

**HaC:** You tour most of each year. How does this make you feel about your place in Bloomington, both within your friends/scene and your role in the town itself? Do you feel you still have an active role in your hometown?

**C:** Sometimes it does feel kind of weird leaving town so much and it does cause small rifts to grow between friends and community. I do not do as much as I would like to be doing in Bloomington and when I'm gone I miss it and the people I love there to death, but I love traveling too much to stay home. Bloomington is a really great place to call home and a great place to come home to after a long trip. Someday I plan on staying around for more than a few months in a row and getting some stuff done.

**H:** I definitely miss my friends and family when I'm on tour. It does make it hard to really get involved in projects at home. Usually what happens is, I'll go on tour and get really inspired by all the amazing things people are doing, and then when I get home I hope to start a project. But, I'm just not home long enough to get something started. I do try to volunteer at Mother Hubbards Cupboard (a free food pantry) as much as possible when I'm in town. I guess I just try to do as much as I can while I'm in town.

**HaC:** How have punk communities outside the US responded or been receptive to your approach to punk rock when playing abroad?

**H:** We've had a really good response. We met some incredible people in Southampton, England and all across Europe. People have been very positive and encouraging.

**HaC:** Touring Europe, you chose to hitchhike and ride trains to most of your destinations. Was this a hindrance, a simple economic necessity, or a statement of sorts?

**C:** We chose to hitchhike and ride trains because we could. All we had to carry was a guitar and violin and a bunch of CD-Rs. This tour in Europe was really a defining point for us as Ghost Mice. It strengthened us as a band and reaffirmed our dedication to playing 100% acoustically. It was so much fun being on tour and having everything



you needed on your backs and sleeping in sheep fields on sea cliffs and being on tour at the same time. When we bought our airline tickets we were planning on the trip being a vacation only, then we decided to try and make it a Ghost Mice tour with no idea how it would work or how to set up a European tour. It turned out really great and we met a lot of amazing people and made great new friends. The decision to hitchhike was also economic since when we arrived in Europe we only had \$400 to last us for 98 days. The whole experience was great and very liberating.

**HaC:** How did experiencing thriving punk communities outside the US affect your expectations of touring in your home country and of the idea and practice of "community" in punk rock?

**C:** I really enjoy touring in the US and in Europe. I think they are different in many ways but I like them both equally.

**H:** Yeah, I enjoy touring in the US and in Europe. Touring Europe hasn't changed my expectations of touring the US, just because I sort of know what to expect here in the US. And it's great here, but just different. We did get a bit spoiled in Europe. Especially the month we toured with the amazing Soophie Nun Squad. Our shows were so fun. Every night people would make us amazing dinner and make sure we had a place to stay. Most shows are at squats, and a lot of them have rooms with bunk beds and lofts to sleep on. I am worried that some US bands go to Europe and expect to be pampered, and could take advantage of the hospitality. Bands should be more thankful when they tour, no matter what countries they are in. There are incredible people all over this world that go out of their way to help bands out.

**HaC:** What bands, performers, writers, and artists have contributed to, or laid foundations for Ghost Mice's specific *modus operandi*?

**C:** I have to say that touring with Dave Dondero is what made me start thinking about playing acoustically. I think a lot of the guy with a guitar type of acts can be quite bad sometimes, but Dave has always blown me away. He taught me that good songs could be very powerful without being really loud. This Bike Is A Pipe Bomb and more specifically Rymodee taught me how to play folk rhythms and I think they have been laying the foundation for the new wave of folky punk rock for years.

**H:** I would have to agree with Chris. Seeing Dave Dondero was a big inspiration and This Bike Is A Pipe Bomb. When I saw Spot play violin with the Pipe Bomb it made me really want to relearn violin. And seeing other bands like County Z, Defiance Ohio, Can Kickers, and The Knotwells, all with violinists, have really inspired me too.

**HaC:** Your label, Plan-It-X Records, had its 10-year birthday bash recently. How did the fest impact your town, your individual scene, and your town's perception of punk rockers?

**C:** I think it had a great impact. We raised \$3,000 each for two local groups: Mother Hubbard's Cupboard and the Midwest Pages To Prisoners. There were several hundreds of kids from out of town walking the streets for about 4 days and as far as I know there was not one complaint from the locals. The guy that works at the library computer lab noticed an increase in kids using the computers and did some research and found

out about Plan-It-X and about the fest. He posted a message on the message board about it, saying that he hoped that everyone from out of town enjoyed using the computers and had a good time at the fest. I don't think Bloomington thought of the kids at Plan-It-X fest as punk rockers really. I don't think they really understood what the fest was all about since most of the people in Bloomington have never heard of Plan-It-X.

**H:** Yeah, the fest went really well. I think all the local punks had a good time. And a lot of them volunteered their time to help out with the fest the whole weekend. I really appreciate their help. And the local businesses did well as a result of all the people in town.

**HaC:** Do you perceive the Plan-It-X-aligned sub community of punks as part of a specific movement or breed in modern punk rock? Is this family threaded by aesthetic and stylistic kinship? Do you feel its strong point is rather its diversity? How diverse is the punk rock that interests you?

**C:** Indeed I think that we are just one thread in the modern punk rock movement that is aligned by the DIY ethic more than a specific style or aesthetic. I consider my interest in punk rock to be fairly diverse. I think punk rock is very diverse by definition these days. What does a punk rock band sound like anyway? I release music by people that I love that make music that I love and that's all I can say.

**H:** I agree with what Chris just said. Each band I listen to is very diverse. That's what makes punk so awesome. Bands all have their own unique sound.

**HaC:** Will you vote in this year's presidential election? Do you vote or attend city council meetings in local and regional government?

**C:** The only way to vote is with a Molotov cocktail.

**H:** I'm not sure if I will vote in this year's presidential election. I don't really think either candidate is that much different. I don't know who is the best of both evils. And if I vote for the Green Party candidate, then will Bush be elected for sure? It's tough to figure out what to do and if it will make any difference. I do vote in local elections. I really think if you vote for the people in your community that have good beliefs and intentions, then they can make a difference in your local government. I have attended meetings to learn more about issues concerning me like I-69, the interstate that might be built through Bloomington. I have good friends that are running for different offices and I would love it if they got elected. I think it would be really good for Bloomington.

**HaC:** How balanced is Ghost Mice's representation of its two members, both within the band and your perception of the outsiders? Do you ever feel personally, lyrically, or logistically one-sided, and is this okay with you? How do you manage these dynamics?

**C:** Well I weigh about 160 and Hannah weighs about 125, so I guess it's a little unbalanced. I write the lyrics. We work together on the music. I think we work very well together since we have had years of practice.

**H:** I think we're fairly balanced. I'm just not that good at writing lyrics, so I'm glad that Chris can. And I enjoy working with him to write music. I think it works out well.

**HaC:** Does Ghost Mice ever play outside the DIY

punk community? Is there any folk crossover? What about coffee shops? Do you see any value in that potential crossover, or is Ghost Mice's strength specific to its position within punk?

**C:** We do play a few more coffee shops than we used to but for the most part we stick within the DIY community. I would love to achieve some sort of crossover in an attempt to reach new people that may not be as politically/socially aware as many of the people that we typically play for, but crossing over has never been the goal of Ghost Mice and had nothing to do with our choice to play folk/acoustic music.

**H:** Yes, we have played a few more coffee shops, but they have still been punk shows. I would like to stick to punk shows for the most part, but I guess it would be kind of fun to expand our horizons.

**HaC:** What is your vision of sustainability in punk? Is it possible or even desired to live off and within a punk rock microcosm? If punk's espoused values and ethics were absorbed and applied by mainstream society, would that reconciled world be desired at the loss of the punk underground?

**C:** In the past 10 years I've seen so many examples of punk rock sustainability. The DIY touring network continues to grow and improve all the time, promoters and venues stick around, info shops and bookstores open up, group houses form, collectively owned businesses stay afloat. The list goes on and on. I think things continue to improve each day and are so much better and stronger than they were when I first got involved in punk. We have all learned a lot and are starting to put our ideals into practice. Plan-It-X Records is sustaining itself as well as sustaining me very well. In the beginning a lot of people didn't think we would last selling CDs for \$5 ppd. But here we are ten years later and the label is doing better than ever and we have been able to keep prices low and keep the music accessible to everyone. I don't have a job. I pay my bills by touring a lot, selling records, and stealing. I feel okay about that. I don't feel like I am ripping anyone off and I hope no one feels like they are getting ripped off. I guess you might say that I live off of punk rock, but what would you call making a living? I pay my bills (some of them) and that's about it. I don't drive a nice car, I don't own a house. I just earn enough to be happy and continue to release records. I don't think everyone can live off of punk rock in the traditional sense of the word, but I do think in a way that is what we are doing. We all help each other and we are building a community that is stronger than any economic system. I don't think that mainstream society will ever adopt the ethics of our movement and if they did I don't think it would be the end of the punk rock subculture. I think as long as there are corporations, governments and suburbs full of unhappy people there will be a punk rock movement. If somehow all of that changed I think the world would be a totally different place.

**H:** I still have a job at home. When we tour, we can sustain ourselves for the length of the tour. We can usually make it to all our shows with the donation money and CDs we sell. I think it would be pretty awesome if somehow mainstream society absorbed punks values and ethics. There would hopefully be a lot more vegans, respect for each other, and all around goodness.



**HaC:** What happens next? What did 700 punks take home with them from Plan-It-X fest, if anything? What are your specific plans, as individuals and as a band?

**C:** Well, from the feedback I am getting everyone went home very happy. I personally have never been so happy in my life. The fest was one of the best things I have ever been involved with. It was so much more than just a bunch of bands playing. I think a lot of the kids that came to town share in my opinion. I don't think an event like this has ever happened before honestly. I think friendships were made that will have a great impact on our future. I think spirits were raised to a new high and hopefully the energy will be released in a positive way. I'm still smiling with joy. The next plan is to get a school bus and take the show on the road in the form of a traveling fest for all the kids that couldn't make it to Bloomington.

**H:** They took home whip cream! And lots of good memories. I know I had an amazing weekend. I just wish I had the time to talk to everyone that made it. So many friends in one place! It was so fun. I hope that everyone knows how much we appreciate them coming to the fest. You are all so great! Our future plans are to tour Europe next month and then stay home for a little while. And then I'll get a chance to hang out with my horses, dogs, cats, friends, and family! And do some hiking and volunteering.

**HaC:** Is there anything else you'd like to add?

**C:** I didn't really understand all of the questions, I'm not that smart. I hope I answered them well enough. Thanks for reading my ramblings. If you want Ghost Mice to play in your backyard, please get in touch. Turn off your TV and go outside!

**H:** Thanks a lot for reading this. I know I rambled on a bit, too. Thank you, everyone out there that has helped us on our tours. Thanks again for coming to the fest. And please check out the Buffalo Field Campaign. They are an amazing group trying to save the last free buffalo. I love you all!



Recordings available: split CD with Saw Wheel (Hillbilly Stew Records), split CD with Rymodee (Friends And Relatives Records), The Debt Of The Dead CD (Plan-It-X Records), and upcoming split CD with Defiance Ohio.

Contact c/o Plan-It-X/PO Box 3521/  
Bloomington IN 47402; chris@plan-it-x.com

# Finding Colours Of Resistance: An Interview With Pauline Hwang And Helen Luu

**W**hat lessons have we learned since the anti-WTO actions in Seattle? Can those lessons be applied to anti-war organizing? Can local struggles challenge global capitalism? How do we build a movement for global justice that is anti-racist, multiracial and feminist? Pauline Hwang and Helen Luu have not only been asking these hard questions, they have worked to open up movement wide discussions about these issues in Canada and the United States. Pauline and Helen's activist work, writing and ability to connect people through the Colours Of Resistance network have all helped to keep the hard issues on the table. And, as they argue, these are issues we must face if we're serious about collective liberation.

— Interview by Chris Cross.

**HaC:** What is the history of your political development?

**Pauline:** From early on, I remember even small injustices making me very angry. I saw them in my home, school, church and jobs, but felt pretty powerless for a long time. Political development to me means becoming conscious of unjust patterns, their roots, and what we can do about them. When I was 15 I was invited to join Youth Action Network (YAN) by Karen Dang, who was five years ahead of me at school.

YAN has changed a lot over the years, but at the time was a young group (at 23, my age today, I would have been among the oldest) dominated by urban middle-class queer Asian Canadians. I stayed with YAN for four years, and learned lots, mostly about how organizations grow, shrink, challenge and sustain us as members. While YAN was not "radical" in many ways, I was working on YAN's magazine, which exposed me to politics I'd never heard about before. Some meetings would turn into long discussions—older members would talk about workfare, socialism, East Timor, and the politics of being one of very few truly youth-run organizations in the country.

Then when I was 18 I heard Maude Barlow about the Multilateral Agreement on Investment. I'd known something was wrong with The System, but understood a lot more of what was wrong when anti-corporate politics hit my life. I moved from Toronto to Montreal, joined Corpwatch, and helped organize a successful campaign to defeat a Coca-Cola monopoly agreement at our university. Around that time, I went to a conference that introduced me to an anti-capitalist critique, but only from an ecological perspective. Some other young folks there organized to go to Seattle for the anti-WTO protests, and I went along. Seattle was inspiring, launching me (totally prematurely) into the anti-globalization movement.

I became critical of this "movement" after a few major turning points, including lots of mistakes in my own organizing. (For example: putting together a national environmental camp that didn't take environmental racism, colonialism, oppression, and rural/urban issues into account). Farrah Byckalo-Khan, one of the other camp organizers, was a long-time feminist



and environmentalist organizer. My talks with her were the first challenges and space I had to challenge my internalized racism and sexism, at times a painful, confusing, but amazing process. I also went to an amazing local event on women and globalization, which was the first time I'd seen mostly women of colour as speakers at a progressive political event. I cried at some point, thinking about my mom and her relationship to feminism, and was subsequently attacked by a white woman who felt that "whiteness has been a bad word all day." I bring this up to remind myself that many political passions can't be separated from personal pains.

Darashani, another women of colour, brought up racism on our committee to plan a social justice retreat, and my involvement taught me more about oppression within political organizing than any workshop since. I talked with many others about these experiences and articles like Martinez's "Where Was The Color In Seattle?" For me, the Colours Of Resistance network grew from these kinds of discussions. I've developed a lot since then, especially focusing more on my own privileges recently.

**Helen:** I didn't overtly or consciously think of myself as political until I left high school. In high school, I started to call myself a feminist, even though I was really a feminist most of my life since as a kid, I never understood why girls "couldn't" do certain things that boys could do and I'd run around wanting to be as "boy-like" as possible. I wanted scraped knees. I wanted to run and jump and climb trees. And so I did all of those things.

I always had a heart that felt deeply for other people since I was little, but until I became more conscious of politics, I thought that charity was the way to go.

In university, I started engaging in more political work in groups such as Food Not Bombs and Students Against Sweatshops (even though I might not choose to be involved in such groups today or I might have done things very, very differently). I think FNB may have been my first conscious exposure to politics. Reading the flyer in a punk/anarchist shop one day, I felt the words really click in my head.

As the years passed and I became increasingly more engaged in politics, I started to trace things back even further and began to see how my politics are very much shaped by my history of growing up in a poor immigrant family after coming to Canada as a refugee from Vietnam, and my identity as a woman of colour living in a white supremacist and patriarchal society. Increasingly, I am learning what it means to be in a position of marginality in this society as well as in my various positions of privilege and what this means in terms of my activism.

It's always been, and continues to be a learning process for me. These days, I'm interested in challenging what constitutes activism since we don't get anywhere with such narrow definitions that are often defined by straight, white, middle-class males. I now like to avoid white-dominated activist scenes/bubbles.

**HaC:** Can you say more about what understanding your position as both oppressed and privileged has concretely meant to your political work?

**H:** Well, I think it's important to place yourself

in everything you do. I think that identity is very tied to politics, and life itself. I think it's important to constantly recognize your positions and constantly evaluate what that means in terms of the work that you are doing. I am a woman of colour who came to Canada from a third world country as a refugee. I grew up poor and working class in a family that will always be seen in this country as immigrant. These days, I have very little money and am currently underemployed. From these positions, I have learned a helluva lot about what oppression means. However, I must also recognize where I have power and privilege, and how I act upon these privileged positions in my life and in my activism, resulting in the marginalization of others. I have a lot of formal education behind me. My family is no longer poor and my parents now run their own small business. I live in a first world country. I have a roof over my head. I now have Canadian citizenship. I am living on First Nations land. I do not have a marginalized disability. I am not transgendered and so on.

I believe that recognizing your many positions of marginalization, privilege and power is one of the most important steps in engaging in activism that uses an anti-oppression framework at its core. However, it should not be a debilitating step. I believe that guilt is a useless emotion. To me, recognizing where you have power over others means that you recognize that you have a responsibility to work towards changing things and engaging in work to help tear down the structures that keep you in that position of power while keeping others down. It means acting as an ally and in solidarity with others. It means recognizing that no one is free until everyone is free.

**HaC:** You both played major roles in starting Colours Of Resistance (COR). What is COR?

**H:** I'm going to steal the first 2 paragraphs of COR's statement:

"Colours Of Resistance (COR) is a grassroots network of people who consciously work to develop anti-racist, multiracial politics in the movement against global capitalism. We are committed to helping build an anti-racist, anti-imperialist, multiracial, feminist, queer and trans liberationist, anti-authoritarian movement against global capitalism. We are committed to integrating an anti-oppression framework and analysis into all of our work.

Colours Of Resistance is both a thinktank and an actiontank, linking the issues of global capitalism with their local impacts. For us, this means working locally on issues such as anti-war, police brutality, prison abolition, indigenous solidarity, affordable housing, healthcare and public transportation, environmental justice, racist immigration policies, and many more. Colours Of Resistance acts as a network for us to share support, ideas, and strategies with one another across our diverse communities."

More info can be found on our website: <http://colours.mahost.org>.

**HaC:** Can you talk about how and why COR formed?

**P:** Well, it started by all three of us talking about it, right? I remember talking to a lot of activists of colour who'd had similar frustration—with the summit-hopping, class and race privileged

"movement" that basically ignored the history of anti-imperialist struggle in communities of colour and indigenous communities, not only in the 2/3 world, but also right here. I remember dialoguing with people about drawing connections between globalization and local problems—prisons and police brutality, immigration and refugee issues, migrant labour, environmental racism. As well as critiquing the racism of many white-dominated groups, who use(d) their power and resources to set the public anti-globalization agenda.

Helen introduced me to you [Chris] over email, saying "don't worry he's a good ally" and off we went. At first, it wasn't supposed to be mainly internet-based, so I remember a bunch of us in Montreal—Nadine, Jaggi, etc. signing people up for COR at local events and discussions we organized. Also I tried to start up the COR 'zine at some point, which we ended up sending all over the continent, but it hasn't gotten past the first issue!

**HaC:** What role do you see COR playing?

**H:** I see it as a good way to network people interested in engaging in this work within an explicitly anti-oppression framework. So far, it has been excellent resource in terms of sharing information, articles, events, support, etc. as well as in connecting people together who might not otherwise have found each other. It was through COR that I met so many amazing people with whom I now do political work after September 11th happened, as well as amazing people in other cities/towns that we continue to network with. I have a deep respect for all of these people.

That said, COR as a network itself shaped up to be very internet-centric as Pauline was saying, which was something we were weary of from the beginning since the internet excludes many people from participating. It's something that continues to be the case. However, people who are part of COR all engage in real life work in their own communities and just use COR as a way to network with others from different geographical places.

**P:** I think COR has been useful for a bunch of reasons (though I can only really speak from what I've seen locally). First, for radicals of colour and anti-racist allies to share our analyses and strategies to fight global capitalism. Second, as a place from which we can have a joint presence in higher profile movements (e.g. anti-globalization, anti-war movements). Third, (and these are all related) as a resource for each other on anti-oppression and anti-racist work within social movements. Fourth, from what I've seen COR has been an important resource for white anti-racist allies (sometimes it seems this is one of its biggest roles).

**HaC:** In the COR statement it says that you are committed to helping build an anti-racist, anti-imperialist, multiracial, feminist, queer and trans-liberationist, anti-authoritarian movement against global capitalism. What has that looked like in your work?

**P:** That's a huge question! Well, in 2000, I joined a women of colour collective in Montreal, and spent the whole year trying to integrate anti-racism and anti-oppression into organizing against global capitalism, especially toward the anti-FTAA demonstrations in Quebec City. I finally started to understand imperialism through my work on the Melca Salvador campaign, solidarity



work with the revolutionary movement in the Philippines, and by talking/organizing with more experienced activists of colour, especially anti-capitalist feminists. Some friends and I started Student-Worker Solidarity (affiliated to COR) to build students' involvement with the Immigrant Workers Centre, bring out the local impacts of globalization on communities of colour, and try and have a group where anti-racism is as much about how you're working as what you're working on.

At first, I'd focused on anti-racist work within mostly-white anti-authoritarian or anti-capitalist circles. But lately, I've been working mostly on fighting internalized oppression that keeps communities of colour divided and weak. My major focus this year was creating an eight-week, paid summer Freedom School for 14 native youth and youth of colour. Most participants are placed in a community organization, and every week we have workshops on imperialism, migration, body oppression (gender, sexuality, looksism, etc.), environmental justice, labour, movement building, etc. There have also been special events, like a discussion with 8 youth from Palestine, and some participation in the anti-WTO protests here in July. I also worked at the Dragonroot Centre For Gender Advocacy, on an anti-racism event series including a youth pop ed discussion, anti-racism strategies for trans survival, and a Chinese-Mohawk exchange. To me, all this work is to build a common critique of illegitimate power structures, which (as the COR statement says) capitalism feeds and needs.

**HaC:** Pauline, I know you were involved with the Immigrant Workers Centre and it was a powerful experience. Can you talk about that?

**P:** Working with people at the IWC has been the single biggest influence on my approach to political work. Though it's far from perfect, I haven't worked with any other community-based organization that tries to meet immediate needs (through case work, referrals), focus on politicizing through education and mobilization, and still be run more or less by revolutionaries. It was a big contrast to the anti-globalization scene to see how experienced activists, communities of colour, women of colour, people who have families, etc. organized. People who are in it for the long haul and want something sustainable and that builds toward a long-term vision. It really made me look at organizing in a different way and made me critical of "radicaler than thou" burnout politic activism, where activists assume to know the needs of the communities they are so-called representing and organizing. Although folks in and around IWC circles aren't necessarily anti-authoritarian, they did introduce me to classic Marxist theory, and I saw how it shaped their analysis and day-to-day work. It really helped me stay grounded, while seeing myself within a history of radical organizing and international solidarity. Finally, organizing with them made me really conscious of my class privilege, and forced me to think hard about what roles student and middle class radicals can play.

How to be a useful, principled and non-annoying ally is something I'm still figuring out. I've noticed how easy it is for middle-class people to take over leadership roles, both 'cause of privilege like access to resources, information, etc. and 'cause of attitudes of self-importance. In

SWS, I saw our role as supporting and following the lead of immigrant workers at the IWC (i.e. strategies and approaches, campaigns/activities, etc.). It's about those who are directly affected leading the struggle. We weren't always the best at this, but solidarity work is always challenging and I've found it's important to listen and ask questions.

**HaC:** Helen, in your essay "Discovering A Different Space Of Resistance: Personal Reflections On Anti-Racist Organizing" you talk about being part of Heads Up, a majority women of color anti-war group. You write about challenges and struggles you faced when trying to do solidarity work with Muslim immigrant communities. Can you talk about that organizing work and lessons from it?

**H:** The heads up collective is a group that formed after September 11th and is the collective through which I do most of my political work at the moment. We began by doing outreach to communities that were most directly affected by the overt racism that surfaced following September 11th. We wanted to help them but learned very quickly that what they wanted was our help in ways that we had not considered. They didn't need help in organizing—they were already doing that just fine—but what they wanted was support in other ways such as just being publicly vocal about our opposition to war and racism. From that experience, we learned a lot and were challenged about what solidarity work and being an ally means. Even the word outreach weirds me out now.

These days, we mainly do work around refugee rights, including support for women who are held in detention centres. We work under the core principle of those who are affected taking the lead in decision-making and involving these people as leaders in any campaign. This is something I don't see happening with a lot of the mostly white-dominated groups in this city who have been doing work around refugee rights

**HaC:** What openings and possibilities do you see for building multiracial, anti-oppression grounded movement for global justice?

**P:** This is a question for visionaries, and I can't claim to be one of them. I think the organizing I've been doing shows where I think the openings are—at least for my own work—better than my words could. I just want to tell two short stories.

The first happened this past International Women's Day. For months the IWC women's committee and other women of colour groups had been organizing a joint event and march. Despite being told by more powerful/mainstream women's groups that "war is not a women's issue; we need to talk about women's rights being human rights," they stood their ground and planned a whole day around the themes of fighting war at home and abroad. In the end, the big women's groups decided if you can't beat 'em join 'em and they came, too. My favorite moment of the day was when a Filipina activist ended her impassioned speech, fist in the air, shouting "we need an anti-imperialist women's movement!" and—to my shock—the room packed with hundreds of people cheered loud and long. Maybe the war made talking about imperialism okay and maybe the big women's groups finally noticed the extent of anti-imperialist sentiment among feminists of colour.

So that was exciting.

The second story is from a couple months back. I'd been at a major low point because of an emotionally abusive and manipulative relationship with a comrade and long-time friend. The months of unweeding my mind from the internalized shit this experience brought up, talking to many who have gone through similar shit, and finally getting together to confront him, made me realize more the intimate connections between global systems of injustice and personal histories of abuse or violence, that mostly get swept under the rug—whether of families, activists, or other communities. I really believe the internal repression and silence around these "personal" experiences is a major boost to capitalist and oppressive systems. So possibilities for the movement? To take "the personal is political" more seriously (not that serious means not writing, singing, dancing, shouting, painting about it of course).

**HaC:** If you could go back in time to when you first started doing activism, what advice would you give yourself?

**H:** Oh, I would give myself so much advice! I look back and would completely disagree with many of the ways that I went about my activism back in the day. But I guess we all start somewhere on our paths of political consciousness. And this journey never ends. Just when I think I have something figured out, I learn more and have my beliefs challenged in major ways!

That said, I guess the main piece of advice I would give myself is the importance of self-determination in any struggle. People who are directly affected by the issues you are working around must be the ones who lead the struggle. I would advise myself to think long and hard about what being an ally means and what solidarity work means, and how important it is to build real relationships with other people/communities/groups.

**HaC:** What does being an ally and doing solidarity work mean to you?

**H:** To me, these two mean a lot of things but some key related issues include: always thinking about what being an ally and solidarity actually mean, respect, knowing when to step up and when to step back, opening up spaces for people in positions of marginality to organize and take leadership, following the leadership of those people we purport to be allies to, recognizing and respecting people's agency rather than always seeing them as helpless victims, recognizing that people engage in resistance in different ways, etc.

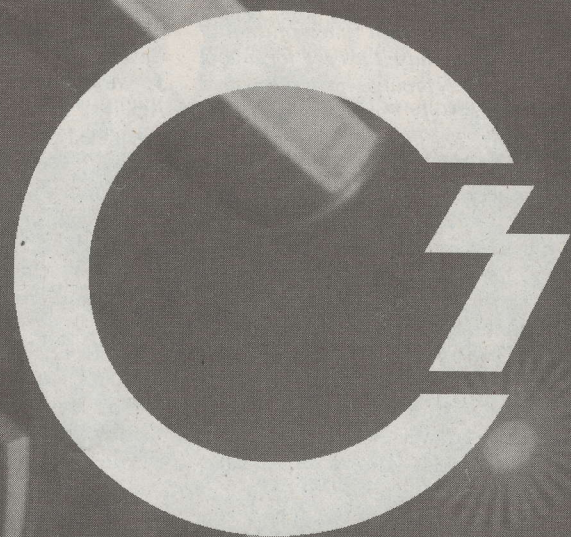
Doing this kind of work means learning how to have a lot of humility, something a lot of privileged activists don't seem to get! Acting as if you are an activist superhero who knows everything will get us nowhere so take off that cape! We are always learning and we can always learn from others.

**HaC:** Thank you both, so much.

Essays by Helen and Pauline are on the Colours Of Resistance website [colours.mahost.org](http://colours.mahost.org).

Helen Luu and Chris Crass met through the pages of *HeartattaCk* in 2000 when Helen Luu was a regular columnist.





CAREER SUICIDE



Toronto's Career Suicide just happens to be one of those bands that have been able to refresh and reinforce my faith in hardcore. The band's approach is refreshingly straightforward, honest, brutally direct—and above all a hell of a lot of fun. Though the group hasn't existed for a long time, it's been incredibly prolific with a substantial slew of releases on Ugly Pop, Deranged, and Kangaroo Records. The fact that Career Suicide was able to tour Europe on a couple of 7" EPs speaks volumes about the high-quality punk these guys bash out. And this is just the start—from here on in things can only get better for the band. If you haven't caught on yet, watch out for Career Suicide. — Eric Flexyourhead interviewed Career Suicide's Martin Farkas and Jonah Falco via email sometime during the Spring of 2004.

**HaC:** It's always good to start off an interview with some basic "who, what, when, where, why" information. Give the kids the lowdown on Career Suicide.

**Jonah:** My name is Jonah Falco, and I play guitar. Career Suicide is a frightful endeavor that started about three years ago and somehow evolved into the mess which you see before you.

**Martin:** Who? It was Matt's (our bass player) dad. What? 50+, German male. When? The other week. Where? Matt's parent's bed. Why? As the singer of this band I feel it very important to keep the other members aware that I am the "captain of our ship" and what better way to enforce my authority than exercising psychological dominance over my band-mates by having intimate relations with their parents?

**HaC:** Career Suicide has already toured Europe, yet you've done very little touring in Canada/North America. Does the band have any plans to do more touring on this side of the Atlantic? Are there any cross Canada tour plans?

**M:** Actually, we have toured the States twice. But, I suppose that's a little deceptive to say, because—including already touring Europe—in our entire three year "career" we've played fewer than 40 shows. So despite that we've covered some great distance, no extensive touring has ever been done

in any one country. To answer your question though, we are currently planning a two week+ tour across Canada (from Montreal to Vancouver) and then intend to head down along the west coast, likely playing as far south as San Diego, California.

**J:** We certainly do have plans to tour North America, however they seem to be continually postponed for one reason or another. Unlucky for you and other inhabitants of North America, this summer I think will see the first cross-Canada and perhaps cross-United States Career Suicide tour.

**HaC:** How did your summer European tour go? Any highlights? Any problems? Any funny/embarrassing moments that everyone needs to know about?

**M:** There were plenty of embarrassing moments. Jonah's drunk sex change speaks for itself, though the bulk of the excitement was to do with the insane locals we encountered—mostly in Amsterdam of course.

**J:** The Euro-jaunt was a real treat and a total success. Success, for Career Suicide, is a loose term, but it is safe to say we got exactly what we wanted out of the tour. We played some of our best shows ever over there for 50 kids crammed into a posh bar, or for a group of reckless German misfits at a Gypsy camp in the forests of Osnabruck, or for 200 of Amsterdam's (best) worst citizens who hurled furniture and bottles around a club to show their appreciation for us. Not to mention a pretty inexpensive trip to Europe.

**HaC:** Words like "raw," "snotty," and "trashy" have all been used by critics to describe Career Suicide's sound. Your music and attitude really does say "fuck you" in a way that most early-eighties punk/hardcore bands had nailed down. Given the fact that most of you were still in diapers in the early-eighties, where does the band's sound come from? What bands, records, or things have inspired Career Suicide? Are you guys rabid record collector nerds digging up obscure early-eighties punk discs and finding inspiration from them?

**M:** "Trashy" definitely nails it on the head... I

first met Jonah as he was building himself a blanket out of my garden gnomes, reeking of chemicals, claiming that his trailer had burnt down in a "cooking fire." The neighborhood meth supply dropped to nearly nothing after that, you can surely put the pieces together yourself. As for our sound... Though we are record nerds, I think the "authenticity" of our music stems not so much from the size of our obscure early hardcore collections, but from our taste for the music which influenced that sound. We didn't just up and decide to start Career Suicide the day we first heard the Koro EP... that may have been the ultimate sound which came out (I'm flattering myself, but you know what I mean), but the Real Kids, Ramones, Pagans, and Weirdoes are as much an influence as Circle Jerks, Black Flag, Fix, FU's or even predecessors like Black Sabbath, The Dictators, The Sonics, or The Music Machine. Hell, I think the first cover we ever played was a Zero's song and not a Minor Threat cover. I think as much of our sound is derived from the Killed By Death comps and Nuggets comps as it is from the American Youth Report comp, Flex Your Head or Boston Not L.A.

**J:** Basically when the band started, we could probably be accused of being rabid nerds taking obscure-ish riffs and somehow recycling them to fit our songs, but honestly I feel there was always a little more going on from a musical standpoint. From the beginning of the band people associated us with mid-'60s/late-'70s punk and those influences were, and still are, very strong. I think the problem most bands that try and play "early '80s" hardcore have is that they listen to early '80s hardcore. That's not to say that I don't love that stuff or draw vast inspiration from it... But think about it: musically, those early hardcore outfits appeared out of nowhere, made something out of nothing. What were they listening to? That's what we listen to. You know, music.

**HaC:** Career Suicide has put out a couple of 7" EPs and recently released a LP on Ugly Pop Records. What's next? You guys have been pumping out a lot of material lately—is there any chance that the Career Suicide well is going to run dry?

**J:** Yeah we have been putting out a bunch of records lately. This is mainly because we have a massive catalogue of unwritten material that more often than not needs to see the light of day. Also we are huge popular stars and can't say "no" to a record deal. Up next is the split 12" with Jed Whitey, another 7" for local label Slasher Records and Dutch musical necrophilia overlords Even Worse Records (split release), and eventually a second full-length. This will all probably be released over the period of the next year. If Career Suicide ever "runs dry" then we'll just revert to playing crusty emo thrash or poppy no wave garage synth funk and get our ego fix that way.

**HaC:** Martin mentioned that the songs from the Ugly Pop LP are two years old. Does this mean the songs on the album are no longer representative of Career Suicide's sound today?

**J:** The LP was intended to be our first release, which is why those songs are two years old. They are indicative of our sound, but not wholly representative of the direction that the band is going (if there is one). In the wake of the two 7"s I'd say that the LP probably stands out, mainly because it sounds so different, and is not the





logical musical progression that would follow our first two releases. It is for this reason that some people don't like the LP as much. However, I take that as a bit of a compliment, because it means that we have improved since then and didn't fizzle out after one record... a 21 song record at that.

**M:** Another important factor I think is how much we've come to learn about production and recording since we set down the LP tracks. Between Career Suicide and Jonah's many other bands we've since been back to the studio dozens of times and learned some pretty invaluable lessons. I think there is a very stark difference that listeners will notice if they have the opportunity to compare the LP test-pressings (which we sold on tour in Europe) against the proper Ugly Pop pressing. Before it was released last fall we went back into the studio and re-recorded music tracks, vocal tracks, and completely re-mixed the album. While I do wish the LP had come out first, as we intended, I wouldn't call the record un-representative of our sound. Some of our favorite songs are actually recorded on it and probably 30-40% of the songs we perform live are from that LP.

**HaC:** Career Suicide is based out of Toronto, Ontario, yet at one point vocalist Martin was living in Vancouver and broadcasting a radio program on the same campus radio station the Flex Your Head radio program airs on. Is Martin originally a Vancouver resident that's moved east, or was he a Toronto native that headed west for his education? Is there any sort of Vancouver influence that Martin carries with him in Career Suicide?

**J:** Yeah Martin is the only real junkie/prostitute in the band so I figure that's the Van-punk flavor he brings to the table. Plus he has a decent record collection that he's slowly selling off for pharmaceutical laxatives. Sound right?

**M:** What a bummer that I left Vancouver before I got enjoy the government sponsored "safe-houses" where I could safely shoot my heroin. You know, it really sucks in Toronto, sometimes the metal tip of the syringe freezes to my penis and I wander the streets getting picked up in a matter of minutes, not just for possession, but also for exposing myself. In reality however I only spent a total of two years in Vancouver and the influence I carry is really no different than anyone else's in the band as it comes entirely from bands like the Subhumans, Neos, DOA, Pointed Sticks, Dishrags, etc. I suppose otherwise the only direct connection is the song "Jonzo's Leaking Radiation" from our first EP, written about John Tsolinias, the singer of your old band, Fratricide.

**HaC:** What can we find the members of Career Suicide doing when they're not bashing out their unique brand of thrashy punk rock?

**M:** I'm quite busy these days. Having not long ago completed my PhD in Physiology, I've been recently employed as a neuroscientist researching cures for children with traumatic brain injuries. In the past couple years, while concluding my studies, I donated my services in Kosovo to establish a program which provides affordable housing to citizens who've lost their homes. After I'm done hand-gliding around the circumference of the Earth with Ted Turner, I have plans to cure blindness and syphilis.

**J:** I am a chef at this restaurant called Creeping Eruption. Mostly it's line cook work, but I get to

put together one personalized dish a week. My twin brother, Beat, plays drums in Fucked Up and goes to school at University of Toronto.

**HaC:** There appears to have been a lot of interest in Ontario-based "punk" bands by larger indie labels and majors in the couple of years. For the most part, the bulk of these bands appear to be little more than wannabe rock stars/corporate whores. What's your take on the situation? And, of course, if the majors came knocking on Career Suicide's door—what would you tell them?

**J:** "Punk" bands these days seem to be more aligned with pop in general anyway, so it's no surprise that major labels are signing them. The music of "pop punk" or whatever is hardly "punk" at all anymore but a weird transmogrified fusion of bubblegum and '80s hair metal so why bother being upset that some jerk with a studded belt and a Clash T-shirt gets to be famous for a day. Musical staying power is what we're after... plus in ten years rock critics will get wise to us and we'll be huge from beyond the grave.

**M:** Any spotlight of attention that's being paid punk-ish bands from Ontario hardly shines over to anything that is to do with actual punk or hardcore and therefore has no impact on us whatsoever. You have to understand that currently the entire Toronto/Ontario music scene is terribly segregated. Spare a few attempts by Fucked Up, it is very rare that you find a show of any relevance where bands of different genres play together. The question of bigger labels approaching Career Suicide seems a bit irrelevant to me as our music is likely too abrasive and therefore inaccessible to a wider audience. We hardly fit the genres of metal-core, emo, or pop-punk and all interest seems focused there. I fear you might have the wrong image of shows in this area though... it's not quite Seattle 1991 just yet, the contract touting A&R people lurking in the backs of venues have still to show up. As an aside though, while I have neither interest nor intention to have a larger career in music, I don't really take issue with someone else that does—provided they have a sense of humor about themselves that is. Every time I walk past a bigger show and see a big tour bus parked

outside the venue, I can't help but daydream about how much nicer touring would be if we didn't have to slither out of our van, spines in a knot, every time we hit a new city. Not to mention, the thought of not having to sleep in a pile of bodies on someone's carpet is a nice one too. In a nutshell, "selling out" has got it's perks, but it's not our intention... so all you DIY assholes, get ready to hide your valuables and fumigate your place, because Career Suicide is coming to sleep on your floor!

**HaC:** What can we expect next from Career Suicide?

**M:** As stated earlier, we've got a new 12" coming out on Deranged and 7" released in Europe by Even Worse records and for the rest of the world by Slasher records from Toronto. Otherwise, we're closing the show at Play Fast Or Die fest in Ohio on April 24th, doing a bunch of Canadian dates with a US show here and there. In the earliest stages of planning is also a brief tour of the UK in the Fall/Winter. Check the website for details as they develop.

**J:** My own line of cold pressed extra virgin olive oil.

**HaC:** This is your last chance—let's make it worthwhile and make sure the kids know what they need to know about Career Suicide. You know, fill us in with some final words or anything we've missed.

**J:** It's a nice day for Banana fish. Check out Terminal State.

**M:** And track down a Direct Control demo, too!

Contact Career Suicide:  
Web: <http://www.careersuicide.tk/>  
Email: [marfar@telus.net](mailto:marfar@telus.net)

Contact Flex Your Head:  
Web: <http://www.flexyourhead.net/>  
Email: [info@flexyourhead.net](mailto:info@flexyourhead.net)

**CAREER SUICIDE**





# Amanda Rogers | Daily News

Armed with only her piano, her sincere lyrics, and her smoldering voice, Amanda Rogers pulls you in with her swirling melodies and raw emotions.

WWW.AMANDASPIANO.COM



AVAILABLE IN THE UNITED STATES  
FOR \$10 EACH POSTAGE PAID FROM  
IMMIGRANT SUN RECORDS  
P.O. BOX 150711, BROOKLYN, NY 11215  
WWW.IMMIGRANTSUN.COM



## The Killing Gift

WHO WATCHES THE WATCHMEN?

Inventive Post-Hardcore with stunning female vocals  
from New Brunswick, NJ on their debut full length CD.

WWW.THEKILLINGGIFT.COM



AVAILABLE IN THE UNITED STATES FOR \$10 EACH POSTAGE PAID FROM IMMIGRANT SUN  
RECORDS P.O. BOX 150711, BROOKLYN, NY 11215 WWW.IMMIGRANTSUN.COM



## ARMAGEDDON LABEL

PO BOX 56 - PROVIDENCE, RI 02901 - USA  
INFO @ ARMAGEDDONSHOP.COM

### TOTALITAR



WALLBREAKER 1986-1989

### TOTALITAR

WALLBREAKER 1986-1989  
CD OUT NOW!

THIS TOTALITAR RELEASE COMPILES THE EARLIEST MATERIAL BY THIS SWEDISH HARDCORE PUNK BAND. 21 STUDIO TRACKS AND 9 LIVE SONGS RECORDED BETWEEN 1986 AND 1989. INCLUDES THREE OUT OF PRINT EP'S. A CLASSIC DOCUMENT OF ONE OF OUR FAVORITE BANDS.

### hard to swallow



### HARD TO SWALLOW S/T CD OUT NOW!

THIS RELEASE COMPILES THE EARLIEST RECORDINGS OF THIS OVERLOOKED UK HARDCORE BAND. 12 TRACKS FROM THE SPLIT EP'S AND DEMO, AS WELL AS TWO LIVE TRACKS. ONE OF THE MOST INTENSE AND PISSED-OFF BANDS, FEATURING FAST AND PRESENT MEMBERS OF SUCH BANDS AS VOORHEES, JOHN HOLMES, IRON MONKEY, 666 DEAD, COMBINING THE SPEED AND BRUTALITY OF CROSSED OUT, THE NEGATIVITY AND VENOM OF EYEHATEOD, AND THE HOOKS OF BLACK SABBATH. THIS IS BRUTAL MUSIC.

### TRAGEDY/TOTALITAR SPLIT 7"

TRAGEDY PRESENT TWO SONGS OF DARK AND HEAVY HARDCORE. RECORDED AT THE TIME OF THEIR FIRST LP. BRUTAL SOUND, ANGRY AND INSPIRING LYRICS. TOTALITAR HAVE TWO SONGS RECORDED AT THE TIME OF THEIR CLASSIC "SIN EGEN..." LP REWORKING TWO SONGS FROM THE 1986 DEMO. GREAT SOUND, GREAT LYRICS, NO BULLSHIT. THIS IS WHAT HARDCORE SHOULD ASPIRE TO.



### DROPDEAD - "S/T 1998"

LP/CD  
ORIGINALLY RELEASED IN 1998, THE LP VERSION PAYS FROM THE INSIDE TO THE OUTSIDE ON SIDE ONE. 18 SONGS IN A DECIDEDLY MORE SWEDISH HC VEIN, BUT WITH THE USUAL ODD BREAKS AND FAST PARTS THROUGHOUT. MORE MELODIC THAN THE FIRST LP IN SOME WAYS, AND NOISIER IN OTHERS. NOW AVAILABLE ON CD FOR THE FIRST TIME.



### DROPDEAD - "S/T 1993"

LP/CD  
ORIGINALLY RELEASED IN 1993 ON SELFLESS RECS, THIS 34 SONG ALBUM WAS RE-RELEASED WITH UPDATED ARTWORK AND LYRICS. INFLUENCED BY THE OLD JAPANESE, EUROPEAN, AND SOME US HARDCORE. AN EXTREME MIX OF FAST AND MID-PACED PARTS WITH ANGRY VOCALS AND PERSONAL POLITICAL LYRICS. NOW AVAILABLE ON CD AS WELL.



### DROPDEAD - "1991-1993 DISCOGRAPHY" LP/CD

ORIGINALLY RELEASED IN 1994 AS AN 11" LP ON CLEARVIEW, AND REGULAR LP ON FLAT EARTH IN THE UK IN 1995. A COLLECTION OF 30 SONGS COMPILED FROM THE FIRST 7", THE SPLIT 8" WITH RUPTURE, THE SPLIT 5" WITH CROSSED OUT, AND SEVERAL COMPILATION SONGS. THE COMPLETE EARLY STUDIO TRACKS ON ONE RELEASE. NOW AVAILABLE ON CD FOR THE FIRST TIME.



### PRURIENT - "THE HISTORY OF AIDS" CD

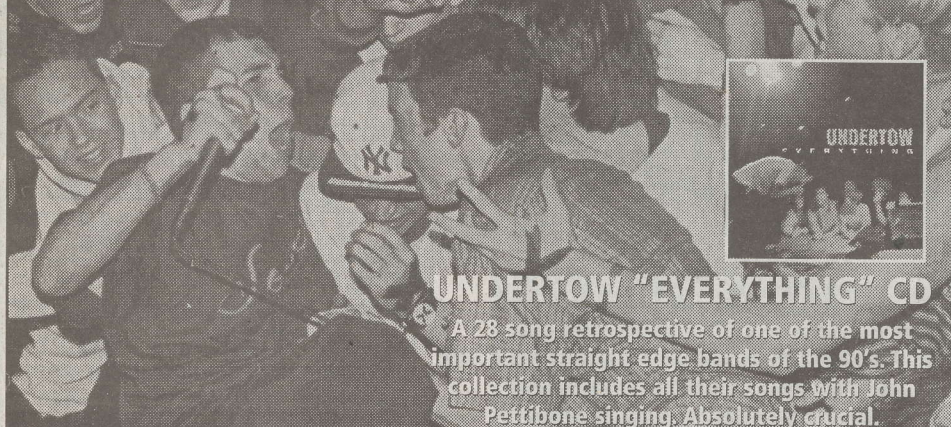
PRURIENT UNLEASHES A POWER ELECTRONICS/NOISE EPIC. CREATIVE SOUNDSCAPES THAT GO BEYOND ORDINARY "WALL OF NOISE" STEREOTYPES. GREAT TEXTURAL CHANGES, AMBIENT MOMENTS, VOCALS LIKE LOST SHADOWS IN A BLEAK LAND. A GREAT BEGINNING FOR THE UNEXPOSED LISTENER TO THE SOUNDS OF PRURIENT. A GREAT PLACE TO START YOUR INTRODUCTION TO THE WORLD OF EXTREME NOISE. AVAILABLE ON CD ONLY.

7" = \$4PPD USA / \$5PPD CAN-MEX / \$6PPD WORLD  
CD = \$10PPD USA / \$11PPD CAN-MEX / \$12PPPD WORLD  
WELL CONCEALED CASH, OR MONEY ORDER  
MADE PAYABLE TO A. BARNETT ONLY... SECURE CREDIT CARD  
ORDERING AVAILABLE NOW ON THE WEBSITE. CD'S, LP'S, T-SHIRTS,  
PATCHES, TAPES, BOOKS, MAGAZINES, FANZINES, AND MORE.  
SEARCHABLE INVENTORY OF NEW AND USED MUSIC FROM  
ARMAGEDDON SHOP ON THE SITE AS WELL.  
**WWW.ARMAGEDDONSHOP.COM**

NEXT UP: DROPDEAD/LOOK BACK AND LAUGH SPLIT 7",  
EXPLODING CORPSE ACTION CD, NO SECURITY 7" & CD/LP,  
MORE TOTALITAR, BRAINBOMBS CD, RIPCORD 7", AND MORE.



# UNDERTOWN



## UNDERTOWN "EVERYTHING" CD

A 28 song retrospective of one of the most important straight edge bands of the 90's. This collection includes all their songs with John Pettibone singing. Absolutely crucial.

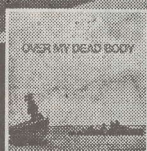
### ALSO AVAILABLE:



FINAL WORD  
"Fools Like You" CDep



ZOMBIE APOCALYPSE  
"This Is A Spark of Life" CD



OVER MY DEAD BODY  
"Sink or Swim" CD



INSTED  
"Proud Youth: 1986-1991" CD



THE SUICIDE FILE  
"Twilight" CD



P.O. BOX 6052, GARDEN GROVE, CA 92846 • WWW.INDECISIONRECORDS.COM • DISTRIBUTED BY LUMBERJACK



Englands hardworking indie, now in the USA.

PLANES MISTAKEN FOR STARS  
JOSHUA  
HUNTER GATHERER  
CHAMBERLAIN  
RYDELL  
DEAD RED SEA  
ELEMAGE  
WINTER IN JUNE  
CROSSTIDE  
BABIES THREE  
EDEN MAINE  
SAN GERONIMO  
ONE LAST THING  
FLYSWATTER  
NINE DAYS TO NO ONE  
UROTUKIDORI  
SOMETIMES WHY  
XCANAANX  
THAT VERY TIME I SAW  
SPEEDWELL  
CORNFAMES  
A ROCKET SENT TO YOU  
STEEL RULES DIE  
UPCOMING:  
CHRIS BROACH (OF BRAID)  
#1 DEFENDER, SON OF THE MOURNING

Fans, Labels, Stores, "Zines...Get In Touch!  
craig@EngineerRecords.com

www.EngineerRecords.com

Distribution:  
USA • Road To Ruin • www.roadtoruinindistro.com  
UK • PlasticHead • www.plastichead.com

ENGINEER RECORDS  
210 William Street, Boonton, NJ 07005 USA  
1 Chandos Road, Tunbridge Wells, Kent, TN11 2NY UK



## SUMMER 2004 TOUR DATES

### DAMAGE DEPOSIT

damagedeposit.havocrex.com

### VICTIMS

www.victimsinblood.com

### SKITSYSTEM

www.skitsystem.net

July 16 Chicago  
17 St Louis  
18 Lawrence ks  
19 Denver  
20 Salt Lake City  
21 Seattle 2d ave pizza  
22 Portland, Below Zero  
23 Berkely Gilman st.  
24 Santa Cruz  
25 Stockton  
26 Ventura County  
27 Los Angeles  
28 San Diego  
29 Phoenix  
30 Albuquerque  
31 Dallas/Fort Worth  
August 1 Austin  
2 Birmingham Alabama  
3 Brandon, Sound Idea  
4 Daytona Beach  
5 Virginia Beach  
6 DC  
7 Boston  
8 Rochester  
9 Buffalo  
10 Clevo, Pats  
11 Columbus  
12 Pittsburgh, BNW  
13 Pointless Fest, Phila

August 13-15 Pointless  
Fest, Philadelphia PA  
16th Allentown w/ Kylesa  
17th NYC with kylesa  
18th DC  
19th Richmond  
20th Connecticut  
21st Boston  
22d Buffalo w/Kylesa  
23d Cleveland  
24th Pittsburgh  
25th Columbus w/Kylesa  
26th Detroit with kylesa  
27th Chicago with kylesa  
28th Mpls: Thrash Fest 6  
29th Des Moines, w/ Skitsystem  
30th Lawrence w/Skitsystem  
31st Oklahoma  
Sept 1st Dallas/Ft worth  
2d Austin  
4 Nashville  
5th Cincinnati  
6th Philadelphia

August 28 Minneapolis,  
Thrash Fest 6  
29 Des Moines, with Victims  
30 Lawrence Kansas  
31st Denver  
Sept 1st Salt Lake City  
3 Seattle  
4 Portland  
5 Berkely, Gilman St.  
6 SF bay area  
7 Los Angeles  
8 San Diego  
9 Phoenix  
11 Dallas/Fort Worth  
12 Austin  
13 New Orleans  
14 Brandon, FL  
15 Daytona Beach  
16 Savannah  
17 Baltimore  
18 NYC with Inpsy  
19 Philadelphia w/Inpsy  
20 Providence  
21 Boston  
22 Buffalo  
23 Pittsburgh  
24 Columbus  
25 Chicago



all dates subject to change  
for updates go to  
www.havocrex.com

Thrash Fest 6 Aug 28th, Minneapolis, Triple Rock, 2 shows!!  
All Ages show Witch Hunt, Cold Sweat, Punch in the Face, Kylesa, Victims, Skitsystem  
21+ show Path of Destruction, Misery, Kylesa, Victims, Skitsystem



# SOUND POLLUTION



## UNDER PRESSURE

Habits 7" EP

6 new tracks of UNDER PRESSURE's killer mix of driving HC and bad ass rock n' roll riffs.

## I ACCUSE

7" EP

I ACCUSE debut EP is 8 songs of raging HC thrash with tons of energy and hooks. Reminiscent of classic Youth Of Today.

## VIVISICK/MUKEKA DI RATO

split LP/CD

VIVISICK kicks out bad ass Systematic Death style rocking Japanese HC thrash while M.D.R. hammer some seriously brutal and catchy Brazilian HC. Rocks to the fuckin core!

## BRODY'S MILITIA / WIDESPREAD BLOODSHED

split LP/CD

BM = Thrash n' roll cruelty, 11 killer anthems of debauchery. WSBS blasts off 25 tracks of hook-laden rapid fire hardcore.

## DANMUSH

From Here CD\*

Fast paced Japanese HC to full blown hundred mile an hour insanity. x-SINK, so you know they know how to lay the fucking hammer down.

## UNDER PRESSURE

Still No Future LP/CD

Completely out of control HC thrash with more bad ass riffs than thought possible. Crushing sound! x-Guns, Liquor, & Whores.

## MIND OF ASIAN

Akai Hana 7" EP

Four women from Tokyo belting out 6 of the most ass kicking HC thrash anthems you'll ever hear. You gotta hear this, a classic!

## THE DUDOOS

Kogidaso! Shura-ShuShun! CD

The 2nd Dudoos release with 3 bonus tracks not on the Japanese release. Killer incomparable melodic punk.

## THE SPROUTS

Pins and Glasses 7" EP

20 song debut EP colliding early D.R.I. into TEENGENERATE. Fast, spastic, snotty, rocking, bad ass tunes.

## FASTS

s/LP/CD

Hyper rocking HC thrash at it's finest! The debut release for Tokyo's FASTS. Shitloads of hooks, shouted choruses, speed, personality!

also available: THE DUDOOS Specium Sommer CD, UNCURBED Chords For Freedom CD, VIA TOMORROW WILL BE WORSE VOL. 3 3x7"EP/CD, HELLNATION Dynamite Up Your Ass LP/CD, HELLNATION Thrash Wave CD, MUKEKA DI RATO Acabar Com Voce CD, ALLERGIC TO WHORES The Lipstick Murders CD, KRIGSHOT Orebro Mangel CD, UNCURBED Punks On Parole LP/CD, EXCLAIM Critical Exploder LP/CD, VIA TOMORROW WILL BE WORSE CD, NINE SHOCKS TERROR Paying Ohmage CD, ALLERGIC TO WHORES Shadows ... CD, Y Global Player LP/CD, VIA TOMORROW WILL BE WORSE Vol. 2 LP/CD, WHN? Stand Fast... LP/CD, SCALPLOCK On Whose Terms? LP/CD, KRIGSHOT Och Hotet Kvarstar 7"EP, MEANWHILE Same Shit New Millennium LP/CD, UNCURBED Keeps The Banner High LP/CD, Y Pseudo Touth... CD, MEANWHILE Lawless Solidarity CD, ALL ILL Symbols... 7"EP, HELLNATION Fucked Up Mess LP/CD, BEHEAD THE PROPHET N.L.S.L. Making Craters... 7"EP, KRIGSHOT Makmissbrukare CD, UNCURBED peacelovepunklife LP/CD, NEMA Bring Our Curses Home LP/CD, SLIGHT SLAPPERS/SHORT HATE TEMPER split CD, ROMANTIC GORILLA CD, GAIA 777 (1991-1997) CD, PAINDRIVER The Truth... 7" EP, ASSUCK Misery Index CD, GAIA This One CD, SPAZZ La Revancha CD, SPAZZ/ROMANTIC GORILLA split CD, SOCIETY GANG RAPE No Fate CD, 3 WAY CUM Killing The Life CD, VIA KAMIKAZE ATTACKS AMERICA... CD, ASSUCK Anticaital/Blindspot/+3 CD, G-ANX Flashbacks CD

## SOUND POLLUTION PRICES

7" EP \$3.50 USA, \$4 Canada/Mexico, \$7 World - \$5 each additional  
CD \$8 USA, \$10 Canada/Mexico, \$12 World - \$10 each additional  
CD\* \$6 USA, \$8 Canada/Mexico, \$10 World - \$8 each additional  
LP \$8 USA, \$11 Canada/Mexico, \$15 World - \$12 each additional

no checks! use a money order payable to: Sound Pollution.

All orders outside the U.S. shipped by AIR mail.

Print catalog free with order or send \$1.

Check the web site for a complete list of available titles, shirts, news, tour dates, sounds, order by credit card, etc.

## SOUND POLLUTION

P.O. Box 17742 Covington, KY. 41017 USA

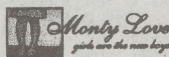
www.sound-pollution.com

# Monty Love

girls are the new boys

Fast, catchy punk rock as social exercise, personal exorcism, and jackass fun.

WWW.MONTYLOVE.COM



AVAILABLE IN THE UNITED STATES FOR \$10 EACH POSTAGE PAID FROM IMMIGRANT SUN  
RECORDS P.O. BOX 150711, BROOKLYN, NY 11215 WWW.IMMIGRANTSUN.COM



# CLAIR DE LUNE



marionettes

DEEP  
ELM  
CD



Other Releases by: THE APPEASED CAST, PLANES MISTAKEN FOR STARS, SOUNDS LIKE VIOLENCE, BRANDTSON, BENTON FALLS, THE WHITE OCTAVE, LAST DAYS OF APRIL, DESERT CITY SOUNDTRACK, LOCK AND KEY, SETTLEFISH, BURNS OUT BRIGHT, SURROUNDED, FIRE DIVINE, CROSS MY HEART, RED ANIMAL WAR, SLOWRIDE

deep elm records • po box 36939 • charlotte, nc 28236 usa • info@deepelm.com

www.deepelm.com

TOURS, AUDIO, VIDEO, MAFIA, TEAM, NEWS FORUM, E-CARD, MP3, MORE



## SIX WEEKS RECORDS!

### \*VOETSEK-"The Castrator

Album"LP/CD 40 rippers in 25 minutes, total HC attack!!!

### \*KILLED IN ACTION-"We Ruin

Fun"LP/CD The sound of an A-Bomb hitting Columbus!!! Manic HC frenzy!!

### \*CAPITALIST CASUALTIES-CD

re-issue of slap-a-ham discog. CD

### \*S.M.D. "HatefedMotherfucker666"CD

Amazing crossover HC ala DRI/Suicidal

### \*SHORT FAST & LOUD #11 Women in

HC w/18 band CD \$4ppd/\$8 world

### \*DEADFALL-"Destroyed By Your

Own Device"12"/CD EARLY DC HC

meets modern thrash, amazing!

### \*DISKONTO-"We Are The Children

Our Parents Warned Us About"

LP/CD Swedens top HC unit, new LP!!!

### Municipal Waste-LP/CD,

Runnamucks LP/CD, DFA-LP/CD,

Crucial Unit LP/CD, Raw Power LP/Cd

LP prices: \$8 us/\$15 world (air)

CD prices postpaid: \$10 us/\$12 (air)

SIX WEEKS: 225 Lincoln ave

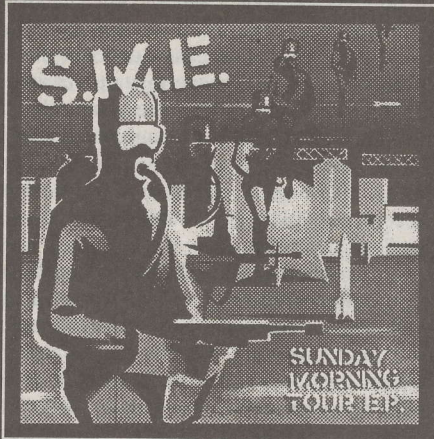
Cotati, CA 94931 USA

Next: Funeral Shock 12"

[sixweeksrecords.com](http://sixweeksrecords.com)

## SUNDAY MORNING EINSTEINS

"TOUR EP" \$5 PPD/\$6 CAN/\$7 WORLD



### CURRENT RELEASES:

KYLESA CD EP 17" - Prank 065

ARTIMUS PYLE 'Fucked From Birth' LP/CD - Prank 069

SUNDAY MORNING EINSTEINS "Kangnave"

LP/CD - Prank 068

PAINTBOX "Cry of the Sheeps" 7" - Prank 071

AVSKUM "punkista!" LP/CD - Prank 064

DEAD AND GONE TV BABY LP/CD

BORN/DEAD "Darkest Fears" LP/CD

SUNDAY MORNING EINSTEINS

"Svensk Mangel" 7" EP

KYLESA LP/CD

DAMAD "Burning Cold" picture disc

[ \$10 US • \$12 CAN/MEX • \$16 WORLD ]

### WRITE FOR A COMPLETE CATALOG

LPS = \$8 US • \$10 CAN/MEX • \$16 WORLD POSTPAID

CDS = \$10 US • \$11 CAN/MEX • \$16 WORLD POSTPAID

7"S = \$3.50 US • \$5 CAN/MEX • \$6 WORLD POSTPAID



## SIGNAL LOST

"Children of The Wasteland" LP/CD



KYLESA ON TOUR - AUG/ SEPT 2004

Midwest/East Coast/ South

SIGNAL LOST US TOUR

OCTOBER/ NOVEMBER 2004

check web for details

repressed:

INITIAL STATE "Abort the soul" LP/CD

ARTIMUS PYLE "Civil Dead" LP / CD

DEATHREAT 7"

PRANK RECORDS P.O. Box 410892

San Francisco, CA 94141-0892

[www.prankrecords.com](http://www.prankrecords.com)

# Waking records

5 new releases in June!

takaru + the assistant +  
this ship will sink = split cdep

stop it!! "enhanced demo" cdep

hugs "the tarpit" cd

"riot in the hive mind" cd the faeries

helen of troy "the farewell cdep"

[www.wakingrecords.com](http://www.wakingrecords.com)  
1803 Riverside Dr 5m  
NY, NY 10034

ep = \$7 / cd = \$9 ppd



DANCE PARTY WITH...

## THIS BIKE IS A PIPE BOMB

12 song 10"

IT WILL BE THAT SOUND.

the insurgent  
21 song discography CD

the best of intentions:

the **AVOW** anthology  
280 page BOOK by Keith Rosson

IDEAS RESULT FROM THE DEEDS...  
★ **manner farm** ★  
11 song LP

Canada/USA/World(air)/World(surface)

US\$ except Canada

10": 9/9/14/10

CD: 9/8/9(air only)

BOOK: 12/12/16/11

LP: 15/10/16/11

well concealed CASH is best (no coins)

PAYPAL or MONEY ORDER = email me first

Canadians: send stamps instead of coins

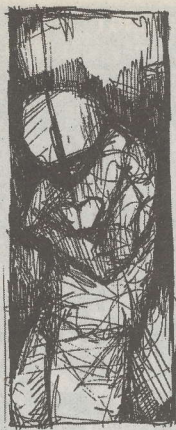
[www.geocities.com/bistrodistro](http://www.geocities.com/bistrodistro)

Troy Malish [tmalish@hotmail.com](mailto:tmalish@hotmail.com)  
Box 1168/Elkford, BC/V0B 1H0/Canada

some of these releases are  
available from: No Idea/Ebullition/  
Stickfigure/Microcosm/Interpunk







I feel like it has been a lifetime since my last column. I wish I had some great news about my job situation but the fact of the matter is I am still waiting to enter the academy. I have a new partner at work that I think should be beaten repeatedly. I have never in my life met someone as annoying as this person is and they make everyday feel

like an eternity. I thought I had hit a set back when the FDNY doctors told me that I had lost weight too fast. I lost 80 pounds in six months from eating right and running every day. The FDNY doctors made me retake the medical screening test, which I again passed with even better results. Now I just sit and wait for a letter that tells me to report to the Firefighter Academy. I will be honest and say the waiting is more painful than any of the training I did. I know I worked hard and I am really in the best shape of my life. But I know I get tired of typing out the same old news and it's getting pretty old. If all goes to schedule, an odd thing will happen. I will be sworn into the fire academy on September 11th, 2004. I think that's pretty ironic.

"Do you think I care about the fucking new sound running through this town. And all these fools running around your reason seems to have fallen to fashion. And when the novelty proceeds the passion yes, I've got a fucking question! What's this mean to you?"—Torches To Rome

I am starting to hate just about everything to do with "new" hardcore kids and I think I hate just as much about "old" hardcore kids. I don't get why so many kids I grew up with at shows now act like they are too good for it. They tell me "I grew out of that" well now they buy into every trend in "indie" music and pretend to be socialites and/or DJ's. For fucks sake I think Brooklyn is the "Hardcore Kids Graveyard." It seems like these people, that have grown so far beyond hardcore and punk all move to the same places; sit around talking about glory days and give up on everything they ever believed in. I still love my lifestyle. I work and have a very active social life. I have a wonderful girlfriend of four years now, I have a pension and I know I will be able to retire before I am fifty. I am the kid who should have grown out of this life. I didn't, I love it, and I have had the same dreams since I was 13 years old. I don't know where or at what point people lost sight of what was dear to them. We were all the same. We had the same dreams and the same struggles.

Where did the magic go? I question why they were here at all, is hardcore and punk just a breeding ground for the motionless? Younger kids are getting the wrong idea now about what hardcore and punk is. I remember when you wanted to start a band; you put out a demo and toured. Now younger bands want to go from the basement straight to "inking" a deal with some underground label that is partially

owned by Sony. No one does seven inches anymore. What the fuck is that about? Do I give in; do I buy a keyboard and a cowbell and try out for the next ex-hardcore kid electronica/dance band? Maybe someone can do dance re-mixes of Murdock songs, do I have to start wearing eye make up since that is what the young kids like. Bring back high tops and champion hoodies and I'll be happy.

"Hang the DJ, because the music that he constantly plays says nothing to me about my life."—The Smiths

Another thing that is getting to me is guys at hardcore shows wearing women's jeans, white belts, dyed black hair, and eye make up. You don't look scary, you don't look dangerous, and you don't look sexy. You look like an asshole. Self-expression and art have gone by the way side. Who the fuck coined the term "fashion-core?" Please let me know, so I know where to point the cross hairs. It was only a matter of time before some things became mainstream and I am okay with that. I admit at some point it was nice that people were no longer comparing my band to Metallica. I am okay with a lot of the growth shown within hardcore and punk. What I hate are the attitudes of the kids who no longer look at hardcore punk as more than just a sound. One of these pseudo-DJ jerkoffs when asked to play a Misfits song at a party said, "I don't play any of that punk shit" mind you this is a kid who used to never shut up about hardcore and punk. He booked shows, he did a distro, and he would get involved. Now he is to good for that "punk shit" he is content to spin bad records for other socialite jerkoffs while they sip their drinks and guzzle their micro brews. It makes me sick.

Younger kids are getting exposed to a polished and marketable version of hardcore and punk. They can see huge tours with the biggest and best in aggressive music. They will never know the feeling of community and they will never learn anything about really creating something pure. They will in all likelihood want to start a band that sounds like a million other bands. They will only sell their T-shirts in youth sizes and maybe size small and medium. They will wear eye make up and women's jeans and clamor like starved children to play next years Hellfest.

I can scream this until my voice gives out. I offer no solutions only to shine light on a growing problem. The only thing that I can do is stay true to myself. I stay true to what I believe and what I love. I am proud of who and what I am. I am a hardcore kid that still loves everything about the lifestyle and community. Punk is no longer a threat when someone in a shirt and tie is pitching it at their next board meeting. Punk and hardcore made me a better person. It kept me from believing everything and anything that was ever thrown at me. It made me get involved with things not only locally but also globally. It taught me that I am no different from a punk in Indonesia and he or she is no different then a punk in Germany. The same goes for every punk around the world. We are all equal. We celebrate our individuality and we create and learn together. We need to open up to younger kids. Bring back the mix-tape! Expose younger kids at shows to more than what an executive wants them to experience. For the kids who want to say, "I have grown out

of hardcore"—let this be your eulogy. Find your way to the "Hardcore Kid Graveyard," get a nice little spot in Brooklyn, and drain out the rest of your life talking about dreams that past you by.

"Another familiar face takes it's sorrowful place lined up on the opposing side these numbered days may drag us down but at least we'll know we tried."—Torches To Rome

\*\*\*\*\*

"There is a place where the sidewalk ends and before the street begins, and there the grass grows soft and white, and there the sun burns crimson bright, and there the moon-bird rests from his flight to cool in the peppermint wind. Let us leave this place where the smoke blows black and the dark street winds and bends. Past the pits where the asphalt flowers grow we shall walk with a walk that is measured and slow, and watch where the chalk-white arrows go to the place where the sidewalk ends. Yes we'll walk with a walk that is measured and slow, and we'll go where the chalk-white arrows go, for the children, they mark, and the children they know the place where the sidewalk ends."—Shel Silverstein

My best friend Elway (the drummer of Murdock) had to say goodbye to his mother when she lost her battle with cancer. Elway has been my best friend since the first day of kindergarten, and it was hard for me to see him go through all of this. I saw strength in my friend that I had never seen before. Elway took control of his mother's final days. Elway was by his mother's side non stop only taking breaks to get in touch with the Red Cross and get his brother and sister home from Iraq to see mom before she passed away. Both Johnny and Erica made it home the day before their mom passed away. Nancy Lee Beccaria passed away of May 15th surrounded by her three children.

Growing up with Elway I saw his family go through so many hard times, but through it all his mother worked tirelessly to make sure her kids grew up right. Anyone who knows Elway can tell you that Nancy did a wonderful job. I myself have the pleasure of knowing Elway's brother and sister as well. Elway is an uncle twice over with his sister Erica's two beautiful children. She has a beautiful family and an awesome husband. Elway's brother Johnny is such a great kid. When Erica came home from the war she was home for good. Johnny got to come home on emergency family leave. During his time home I grew very close to Johnny as well. I have known Johnny since he was about two years old, but he was a little younger than we were so we didn't really hang out together. Well I think I spent everyday with him when he got home, and I am so happy that I did. It was so hard to send him off to Iraq again. I learned a lot from Johnny while he was home, and I guess I am writing this because I am always thinking about him. I love Elway like he was my own blood, and I feel just as close to Johnny. Nancy Lee, you found where the sidewalk comes to an end but on your way there you gave me two wonderful lifelong friends and touched so many. Until we meet again.

"I've got a dream too but it's about singing and dancing and making people happy. That's the kind of dream that gets better the more people you share it with, and well I've got a whole bunch of friends who have the same dream and it kind makes us a family."—Kermit D. Frog



\*\*\*\*\*

"Day in Day out, I did it for love."—  
The Hope Conspiracy

I love this life and I plan to do what I can with it. You are only as old as you feel and hardcore keeps me feeling like I am thirteen years old. Feel alive with high fives and stage dives. I am going to "stay young until I die."

Frank Stapelfeldt/115 Elmwood Ave./Staten Island, NY 10308-2637; pissinrox@aol.com

"LOVE IS STRONGER THEN DEATH FOR THOSE I LOVE I WILL SACRIFICE." 09-11-01 BOX 55-8087 never forget our 343 brothers. We will not leave you behind.

"I'm not afraid to say I care."—Torches to Rome

PS: Murdock has some killer new songs that we are going to record ASAP. I finally got the DATS for the Murdock/Yaphet Kotto split 7". If anyone is interested in putting this fine piece of wax out get in touch with a brotha. I am really excited about new Murdock songs and records. We have some shows coming up too that will probably be over with by the time this is out. SSG John E. Ernst has officially been baptized into the Murdock family with a blazing weekend at the shore. Elway and Ray finally got tattooed and Rob is old.



Studying for the bar fucking sucks. I am so burnt out right now that is hard to do much more than just sit down in front of the TV. Unfortunately that is not really an option at this point. The bar review class (cost: \$2600) started the last week of May and runs to the middle of July. Then I have about two weeks to do more cramming before the two day exam. So right now my day consists of a 3 hour class every morning, come home and chill for an hour or so, then another 8 hours of studying. Someone described it to me as "law school on steroids" and that description is pretty apt. For example, we covered the topic of Criminal Law in one 3 hour session, basically covering all the material that we did through the whole semester of the actual Criminal Law class. The amount of information I am trying to cram into my head right now is insane. I'm taking a month off when this is over to relax and get back to normal. Money will be tight but I don't think my brain will work for awhile.

This is what happens when I try to take a night off: Being that I am a big baseball fan (I played in high school) and my team (the Cincinnati Reds) was here in Philly I decided to take the night off and go check out the game. I got there and took my seat, and, as I usually do sat through the national anthem. Philly people don't take too kindly to that I found out. Some dude with a sweet mustache (who was there with his 7 year old kid,) as well as a few other people in the area, started screaming at me and getting up in my face. I just told him to mind his own business and tried to ignore him. But when I stood up to cheer Sean Casey's home run he got even

more pissed. He flipped off my hat and started to tell me "it was going to be a long game" and he even told his son, "this is what a loser looks like" while pointing at me. I thought about explaining to him that it was pretty ironic that while I was fully within my rights as American to sit down and stand up whenever the hell I felt like it, he had already broken two laws—assault (for threatening me) and battery (for knocking the hat off my head). I figured the irony would be lost on him though. Turns out I was in the wrong seat anyway and ended up moving with him screaming at me as I walked off. The whole thing was pretty amusing, but I think very representative of the thought process of many Americans today. Sad.

\*\*\*\*\*

I have been paying very little attention to the news recently, but I have been catching updates on the Saddam trial. This thing is going to be a total fucking farce. I mean, is there any way that he won't be found guilty? Of course not. Have any of you seen the charges that he is being brought up on? How about being charged for the torture committed by Iraqi troops during the invasion of Kuwait? A leader should be responsible for atrocities committed by soldiers? Really? Where does that leave Bush? How about the charge for dropping chemical weapons on the Kurds? Now if I killed someone and you knew I was going to do it and you sold me the gun—you would be guilty as an accomplice. This of course means that if Saddam's lawyers are any good (of if they actually let his lawyers in the courtroom) they will bring up the fact that the US was supplying Saddam with weapons and had knowledge of the atrocities being committed by his regime. That would make the US an accomplice. This of course, doesn't excuse Saddam's liability and nobody is going to indict the US but it would be interesting if this stuff actually came out.

\*\*\*\*\*

I like the idea of us columnists going back and forth so I want to respond to Frank's comments from issue #42. He made a few points against Affirmative Action is his last column. First off, I really do think it is important to divide the discussion into college Affirmative Action programs and workplace Affirmative Action programs. So first, in terms of the college programs, Frank said "I just feel that it should be the best woman or man for the positions," referring to students who are admitted to universities. The question, of course is what standards to use to decide who is the "best." Test scores are bullshit. Some universities are beginning to phase out SAT scores and I feel like this is a trend that will continue. If the college feels like the "best" student is someone who brings something unique to the classroom, that is well within their right to do so. There is no reason to get so hung up on test scores. It is also interesting how people always rail against Affirmative Action but people rarely ever complain about things like legacy admissions (daddy went there so junior gets in—Bush anyone?) or people who are admitted because a relative donates money. People get really upset that minorities are taking "their" positions in universities. Like they have an inalienable right to those positions.

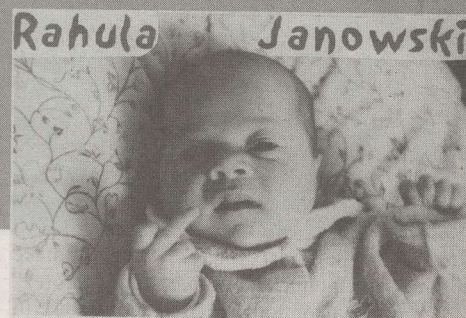
In terms of Affirmative Action in the workplace, I think Frank is trying to use scare

tactics that have little basis in reality. The whole "when it comes to dragging you out of a burning law office" who do want argument is simply hyperbole. As soon as I get a list of all the people who have died or been harmed because the person working for the fire department that went into a burning building to save someone was a minority who got the job because of Affirmative Action then I will buy that argument. Until then it is just baseless conjecture.

More generally, I think that it is very shortsighted to make judgments only on "what [you] see." This is willful blindness. It is important to look beyond your nose. If you walked into a room and saw Lisa beating up Kent and you "only know what [you] see" you might miss the fact that Kent attacked her with a pickaxe just before you walked in the room. It is important, I think, to put things into their larger context and not just make decisions on what is fair or not based on only what you observe in front of your face. Maybe you didn't mean your statement that way, but that is how I took it.

\*\*\*\*\*

Oh yeah, I got a job in the lovely state of Ohio that I will be starting in September. So all you Ohio people should hit me up. storguso@alumni.law.upenn.edu



Slowly, I have been reaching a place where being a mother is normal for me. Where it is integrated into my self image, where it doesn't startle me. After 20 plus months, I'm getting used to it. It's no surprise that it has taken so long because nothing about being a mother is static. Motherhood is a state of constant movement, shifting, changing. Mothering a 20 month toddler is sooo different that mothering a 6 week old infant, and I have no doubt that each stage of parenting will be drastically different. Parenting a teenager? I can barely imagine. It's hard to become accustomed to something which is ever changing. But it seems to be happening.

Lately I've been grappling with the concept and the reality of toddler discipline. My approach is unconventional, although I am far from the only person who looks at this issue as I do; I have found a lot of support and like minded people on the internet. (Check out takingchildrenseriously.com; mothering.com/discussions; or <http://www.saferchild.org/tipsfor4.htm>). I've also started to read parenting books, which is hard because there are a kazillion books on parenting, and for every one that has a respectful, gentle approach to discipline, there are 10 that advocate punishment. (Absolutely avoid anything by Ezzo, Ferber, the Pearls, or Dobson. Most of these advocate corporal punishment for toddlers and babies and are patriarchal and Christian in the extreme.) I am opposed to



punishment, at least for toddlers. People have a really strong negative reaction to the idea that you can raise a child without punishing her, that you can raise a child who operates well in our society without using fear, intimidation, and shame.

My general orientation is that children deserve to be treated with respect and compassion, and that, given the chance, they will do and act right. "Doing right" and "acting right" are highly subjective concepts. Generally, I want Natasha to know how to move through the world in way that is self respecting and that respects other people, living things, and the world itself. Toddlers \*want\* to fit in the world, and much of what they do that challenges adults is part of figuring out where the limits and boundaries of their world are. Toddlers test us in so many ways. When I'm with the daycare co-op we're a part of, 5 toddlers and two adults, it's common that as soon as I tell one child not to do a particular thing, one of the other kids will immediately do it. I have told Natasha at least 200 times to sit on the chair with her bottom (as opposed to standing in it), and she still regularly stands up in her chair.

Traditional, patriarchal parenting approaches will tell you that toddlers are intentionally defying you to see what they can get away with, and that you should nip that in the bud, shut them down and punish them for "misbehavior."

In fact, toddlers are little scientists, constantly conducting experiments to learn about their world. "If I tip the cup, will the water pour out? Will it always pour out? Every single time?" "Hmmm, Momma just told Ava not to climb on the shelf, I wonder if \*I\* can climb on the shelf." "Yesterday daddy got upset when I bit him. I wonder how he'll react today?" "When I make this face, will momma laugh like she did before?"

It's a common reaction and mistake to ascribe adult comprehension and intentions to the things that our toddlers do. If you ask an adult not to do something, and they immediately do it 3 times in a row, chances are that yes, they are trying to annoy you. But children are not born knowing how the world works, what is socially acceptable, what is safe. To an adult, it may seem obvious that what was wrong yesterday is wrong today, but we know that because we, in our turn, learned it.

A gentle, respectful approach to discipline with toddlers (and other kids too I'm sure) demands a lot of parents and caretakers. Mostly, it demands infinite amounts of patience and compassion. For people who were not raised gently and with respect, which is most of us, it can be really hard to feel okay about not punishing our kids, about guiding them rather than controlling them. Most of us have never seen any model of how to teach kids what's okay and what isn't that doesn't rely upon shaming and punishing. I think that in order to break away from that orientation, we have to re-orient ourselves regarding our children, to reframe how we understand our kids. Shifting a thought like "my kid is always pushing me to see what she can get away with" to, "my kid is always exploring the world, trying to figure out what she can expect from me" makes a big difference. It has been shown over and over again that people will meet the expectations others have for them. If a student is expected by all of her teachers to fail, she will

probably fail. If all of her teachers expect her to excel, usually, she will excel. If we expect our children to be little assholes, they probably will be. And if we set our expectations too high, such as expecting a 20 month old to sit quietly at a table for an hour, it will be a bummer for everyone involved.

I'm prepared for people to have strong reactions to my thinking around discipline. Natasha is a young toddler, and we have far far to go. But my frustration level is fantastic. About the only time I'm pushed as far as I can go is if Natasha is having a rough night; loss of sleep is really hard to deal with. But Natasha trusts me, I have never hurt her or yelled at her, and I can see her working to meet my positive expectations. I expect people to say, "Oh just you wait until she's three" or whatever. I fully expect to meet lots of challenges along the way. But so far, this is working really well for us. Ultimately, I have a goal of raising a daughter who is not motivated by shame or guilt or fear, but who desires to have healthy relationships with the people in her world, who is receptive and assertive and compassionate, and who defines herself rather than attempting to conform to \*my\* idea of who she is or should be.

At a political meeting tonight, I was asked to think about where I want to be and have been in thirty years. What a great question. Where do you want to be in thirty years? What do you hope to have accomplished? Will we still be here? Will we be in a post industrial wasteland, an ecotopia, or will we be in a place much like where we are today? Where do you hope we'll be? What are you gonna do to help us get there?

## CRITICAL EXPLODER WITH BEN PARKER



Hi. This is the first installment of "Critical Exploder," my first ever column for a 'zine, and your friendly guide into the nuclear wasteland of (mostly) international raw punk. Foreign hardcore, like foreign movies, is criminally underrated by most of the public, and often resented by the uninitiated as being pretentious or trendy. I hope to show that it is neither. Also, that the main difference between foreign hardcore and foreign cinema would have to be in the contributions of the country of France. Think about it.

I'm not going to use this column as a platform for shit-talking, since people actually read this, but I do want to encourage kids to think about punk as something that goes beyond our country and contemporary bands. "Punk" is a concept most every one has trouble giving a precise definition for, and while my definition would certainly include the word "Discharge," I would like to see people thinking more about other nations, races, and cultures interacting with punk. For example, kids living behind the Iron Curtain in the 1980s, like UBR or Dezerter compared to Reagan Youth or Void. Why is it that every town in America has six Earth Crisis bands, but you have to travel to Copenhagen to hear a band sound like SSD? So, for the first installment, I'm going to concentrate on a few of my favorite, and underrated, international raw punk bands.

Matyrdö D, from Stockholm, play Swedish hardcore in the vein of Wolfpack, with a thundering D-beat and charging riffs, but laced with wanky guitar lines that really sell each song. Vocals are raspy and high-pitched, similar to German metal band Katharsis. I'm a total addict for Swedish hardcore, which tends to fall into two camps: the more metal bands who record at Soundlab or Sunlight Studios, like Skitsystem, Disfear, and Wolfpack; as opposed to bands like Totalitär, Avskum, and Sunday Morning Einsteins. I like Matyrdö D because they play in a very metal style, but do not boast crisp Peter Tagtgren production or a huge label. Some would say they lean towards the rawness of black metal, as opposed to the famous "new wave of melodic swedish death metal" sound. That must be, because their sound is very raw (or "necro"), and they never get too chugga-chugga. Look forward to more from this band, and catch their guitarist Micke on tour with Skitsystem this fall. The bassist from Sunday Morning Einsteins told me that only two people in the US have Matyrdö D T-shirts: me, and Laura from Kylesa so you \*know\* they are cool. Their self-titled LP is on Plague Bearer Records.

Yhteiskunnan Ystävät are from Finland, and make a great racket in the vein of early Propaganda hardcore bands. Their first 7" accomplishes the rare feat of having nine songs in a distinct style which all stand apart and in a foreign language, too! The band also has a split LP with long-running Turun Tauti, which is a bit rawer and faster. Still, YKY? know when to slow down for a perfect Appendix or Lama-style rocker. YKY? has two vocalists that compliment each other perfectly, the only Finnish band I know who does this. Due to their hard-to-pronounce name (don't forget the question mark!), Yhteiskunnan Ystävät will probably never be a big name in the US like Viimeinen Kolonna, but I highly recommend any fan of early '80s Finnish hardcore to seek them out. Their 7" and split LP are on Roku Records.

Contrast Attitude are a raw crust band from Mie, Japan. They have grown exponentially since I first heard them on the Mie City Hardcore Vol. 2: Howling Crusties From The Gates Of Hell compilation 7", which was impressive for the pressurized ungodly distortion on the guitar but little else. This was mostly true of their appearance on the Terrorhythm Vol. 1 CD, but no matter how good they were, Disclose still would have blown them away. Unlike most American bands, Contrast Attitude waited four years to release their own vinyl, the Sick Brain Extreme Addict EP. A honed, but totally cult take on raw D-beat like Disclose or Gouka, but with added catchiness and memorable grooves. Six months after getting this record, I keep coming back for more, since CA are able to set themselves apart from the "noise crusties" genre with \*gasp!\* memorable songwriting. Their split with A! Crostix is also superb and is a must-hear for D-beat skeptics. Its noise will convert you! The Mie City Hardcore 7" and Sick Brain Extreme Addict 7" are on MCR Records, the split LP is on Crust War.

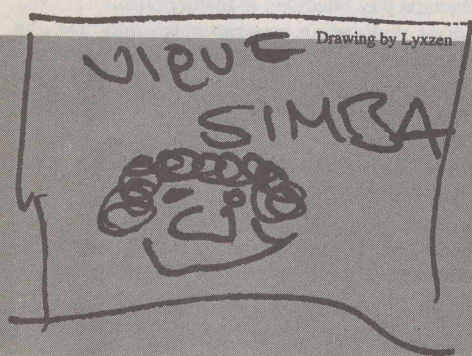
Aktiv Dö Dsjhaelp were from Copenhagen, Denmark. Their only vinyl release is on the Kopenhagen I Ruiner double seven inch compilation. They played an extremely raw Mob



47 meets Confuse style complete with near-grind drumming (only sloppy!) and catchy fast bridges. Their contribution is only about two minutes long, but it is enough to qualify them as one of my favorite recent bands. Rarely has a new band sounded so legitimately classic, and effortlessly summed up what I like best about hardcore music. Even though almost every band on that compilation is superb, Aktiv Dö Dsjhaelp still stand out! Sadly, they have broken up, leaving only this appearance and the demo tape from which those songs were culled. Hopefully it won't be the last we hear of these kids. The Kopenhagen I Ruiner compilation 2x7" is on Kick'n'Punch Records.

So, be sure to check out those bands. If you like them, or this column, please check out my 'zine *Voices Wake Us...* for lengthy record reviews and top ten lists. Email me first to see what I still have around: [Voiceswakeus@yahoo.com](mailto:Voiceswakeus@yahoo.com).

Thanks for reading, and listen to Negative Approach.—Ben Parker



Over two years ago I got a tattoo of a large bee on my left forearm. It symbolizes the letter 'B.' The first letter of the word "bad." That tattoo was my promise to myself: No more bad boys. This leant itself to no boys at all. Boys that aren't bad for me, that I'm attracted to, are hard for me to find. I spent a year trying to figure out what I didn't want. Then falling in love with someone who was the epitome of all that I wanted and more, but couldn't have. I got through the heartbreak and fell right back in to the pattern of falling for yet another crazy, emotionally unavailable, geographically far away, dishonest boy. Wow. That was pathetic. Got myself over him and onwards. Didn't allow myself to fall for anyone else. Reinforced the "no more bad boys" law.

Yet again it meant no boys at all. Two and a half years of being single. Got a crush, took a chance, and now I'm in love. I sighed whilst writing that as it's still so strange to me. Still so new. I have a boyfriend. That's nothing new. What is an unfortunately amazing difference is that this one is good to me. This one treats me right.

I've written before of the terrifying concept of being with someone that supports and cares about me. That allows me to cry on his shoulder. That treats me with nothing but respect. That is honest. That loves me. I'm coping with the terror. Only just.

I fluctuate between enjoying and fearing it. Basking in the attention and the love and embracing this immense joy. Being terrified of how vulnerable I feel. Adoring him, loving him, and being amazed at how happy he makes

me. Hating the idea that at any time he could pull the rug out from under me and send me spiraling into misery.

Before he came into my life I was a 7 on the happiness scale. A good 7-7.5, sometimes up to 8 or 9 when doing great things. Now I'm a 9. But he could send me plummeting to 3 if he walked away. I don't think he'll be doing that for the foreseeable future, but someone else being responsible for a chunk of my happiness is disconcerting to say the least. I'm no longer in control of my own contentment. I've relinquished some of that to him, and he has to me. Trust. Ugh.

I've cried on his shoulder. I've sobbed and screamed. Cried more than I had in four years in one night alone. Finally someone I can cry to. Someone who's quietly strong and cares enough about me to take it on. Refuses to walk away—doesn't choose the easy option. Takes the hard, but worthwhile, path. Decides to behave in a way that reflects his love, rather than just declaring it.

Every time he reaches for my hand or leans over to kiss me I am still overwhelmed with feelings that have nothing to do with him. That have everything to do with spending so many years dating dysfunctional boys that found displaying affection difficult. Or that acted as though I was a platonic friend until at bed at night. Or that were my boyfriend in everything but name and in the nature of the lack of affection or sex. Or that told me that they loved me but barely demonstrated it in a physical way. Years and years of sleeping with my friends and having the blurred line of friendship/dating make things awkward for them in the daylight. All this and more I rationalized at the time. Swallowed the disappointment time and time again. Forgot what it's like to have someone show genuine affection voluntarily. All the time.

When every meaningful relationship for ten years is hard, one starts to think that this is how things are. That all relationships are full of pain and difficulties as well as being joyful. That the swing of the dramatic pendulum is normal. The thought is, that if it wasn't like that then it would be settling for someone that is dull with a relationship that doesn't challenge or fulfill. That there is no middle ground. That it's not possible to find someone who's intense and intriguing with enough thoughts/opinions to never run out of conversations that doesn't have seventeen pieces of baggage. I found someone who's like that and more.

It's fucked-up how standards slip. How we fall in love hard/fast and then spend the next weeks/months/years convincing ourselves that the person's shortcomings are okay. That we don't mind if they aren't everything that we'd like because we love them. This time it is different. I'm not spending my time discovering the reasons that he sucks. I'm just discovering more and more the things that make him amazing. Nothing sucks so far. And it just makes me so angry that I accepted and tolerated such bullshit in the past. But it makes me proud that I waited it out. That I refuse to date bad boys any more. That being single for most of four years has led me here. That the hope that there was a person that wouldn't lie, that wanted the same things in a relationship as I, and that would be good to me, did exist. That I don't have to always date the narcissistic

musician. That I can find a smart, warm, considerate, thoughtful, generous, caring, honest, funny, sexy, giving, wonderful person. And they'll fall in love with me, too. Happily every after? At least for now...



A few months ago a *Travel & Leisure* magazine survey revealed Philadelphia residents as both the least attractive and stylish of 25 major cities. Predictably, the local media went apeshit, mocking the survey, and avowing that Philadelphia indeed had some fashion sense. Puh-lease. This is a city where at any given moment a full one third of the population is wearing Dickies and a white T-shirt hanging to the knees. Lots of individual style there. This is a city where people look to such boutiques such as Forman Mills, Jo-Mar, and, if they are feeling really cutting edge, Target, for the latest in fashion trends. A city where Allen Iverson and Eminem are loved and emulated as much for the clothes they rock as for their actions on the court or on the mic. Face it, somebody is buying that shit they sell on Chestnut Street and I'm pretty sure it ain't Mr. and Mrs. Middle American in town to see the Liberty Bell. Even the so-called hipsters are failing. Yeah they'll dress it up on occasion, pointy shoes and what not, but they're still going to the show in a church basement or partying it up at the Ukrainian Social Club and they're definitely living in a damn row home. Face it, the survey was accurate, Philadelphia has no fashion sense.

But that don't mean Philadelphia is devoid of any style. Oh hell no, we fucking ooze that shit. It's a manifestation of our love affair with the city's blue collar, past and present. It's encapsulated in atrocious grammar, frequent fist fighting, and uncouth behavior at all sporting events and most weddings. Frankly, it's all about being real. Fake ass punks get no respect here. That means you Kobe. But if you're real we'll love you forever, even if you are from out of town (Bruce Springsteen) or made up (Rocky). Being real means we are too busy being, to worry about how we are looking. The Philadelphians I know are constantly doing something—working, making art, repairing the house, playing in bands, partying, talking shit, gardening, or fighting the man—so they can't spend time accessorizing, or putting on make up, or getting fifty dollar hair cuts. They've got their priorities in order. That most fashionable city—I'm going to bet it's also the most boring.

Now I am all for saying "fuck fashion" and just going about my business, but a man has to draw the line somewhere. And I draw it at sweatpants. They are two places where one may acceptably wear sweatpants: at, or going to, the gym or when engaged in some other type of



athletic pursuit, or around the house. Wearing sweatpants at any other time: to school, to the supermarket, to court, that shit is just plain wrong. It's tantamount to announcing to the world that the wearer is a lazy ass who can't even be bothered to put on a pair of pants or skirt when they leave the house. They might as well wear a sign around the neck that says, "I've given up." This goes for all sweat pants—even that matching velour sweat suit that has pockets—and double for my girls in Fishtown who sport the pajamas bottoms at the post office. Come on, have some respect. Are you really that lazy?

Unfortunately the answer may be "yes." America is too full of this lazy attitude. Americans drive two blocks to get a gallon of milk. We blame everyone but ourselves and file the lawsuits to prove it. We want the quick fix, be it a pill or surgery or hitting the lottery. We speak in clichés. Shit, our comedians even use lazy jokes, like the mullet and white people have no butts. We even elect (okay we really didn't, but work with me) the ultimate lazy ass to run the country, and then act surprised when he promptly goes on vacation for six weeks. But what the fuck, most people we're too lazy to fucking vote anyway.

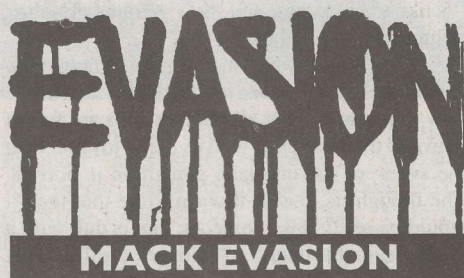
America didn't become a great country because of laziness. It was all about busting ass and getting shit done. Philadelphia is a great place to live because people are doing shit. In fact I'd go as far as to say it is your responsibility as a citizen to make shit happen. If you sit on your ass waiting for someone else to provide you with your direction, your entertainment, and solutions to all your problems, well, you might as well be wearing sweatpants 24-7.

All the shows that fit: Way back in April we had an awesome weekend double shot of hardcore. First it was From Ashes Rise/Paint it Black/Strike Anywhere on Friday followed up by Tragedy/Yaphet Kotto on Sunday. Yaphet Kotto really impressed as they seemed revitalized by the new (old) drummer and recorded their best album to date. I almost didn't find this out because their roadie was too busy talking about Warhammer figurines to sell me a record. Tragedy was stopping off before hitting Europe and blasted through an awesome set. A debate vis a vis stagediving ended up with a former Ultimate Warrior proving wrestling was more than his gimmick as he threw down in a stage left tag team bout. I was too busy running shit in the pit to give you the outcome. Saw Planes Mistaken For Stars with Against Me! at the Church. PMFS still rock. Against Me!—isn't there already one Avail? These fucking posers' set not only sounded like Avail, it mimicked Avail's career as well—starting out great and quickly descending into utter crap. Kids too young to remember a thin Beau Beau have an excuse, but everyone else—get off these clowns' nuts. Stereolab turned in a fine gig at the Trocadero, though I don't think the new record is a must buy. I went to Richmond to check out the final gig of the Jade Tree United tour and catch the RVA triathlon (sit on porch, drink beer, get tattooed). My hopes that Challenger would turn in a short set were unmet. However my hope that From Ashes Rise would play the one about how we're rushing headlong into doom and misery was realized. Strike Anywhere appeared to crank it up a notch for the hometown, and the kids responded by cranking it up two notches.

Caught the Loved Ones in the basement of the Cat Box (not as disgusting as it sounds, but just barely). Look out for this bands punky rock and roll stylings. Del Ceilo was also on the bill, showcasing new material that sounded pretty good. Amateur Party played a going away BBQ for bassist Andrew. I think they might have recorded something, too. Could it be any hotter in Liberty Cycles for the PIB/Career Suicide/Forward show? I doubt it. The heat took its toll on everyone, as mohawks wilted and the crowd and the bands were a bit lackluster. No problem with the heat at the air-conditioned Spectrum to see Dashboard Confessional and his Honda Civic. Yeah he loses something in a big ass building. Was he sincere or patronizing when he told the crowd they were the loudest ever? Maybe it was just all the echoing? However, I am pretty sure when Carrabba wrote those emotionally pining love songs he didn't picture an Abercrombie wearing dude feeling up a neighboring girl's butt as the target audience. Anyway, it was a descent set. Oh yeah, just how in the hell did Thrice become so popular? The time machine was in high gear for the return of Insted. In NJ, I had to sit through some youth crew- 2004 version, but Insted was worth the wait. Apparently the band had actually practiced and wrote new material! And the songs are good! On Sunday it was on to the legendary CBGB's. A good set by Kill Your Idols, an entertaining set by Vision, and an excellent set by Insted. You know I made the difference.

Lates—OB

For more survey information: [www.travelandleisure.com/afc/cities.cfm](http://www.travelandleisure.com/afc/cities.cfm).  
Contact: PO Box 19602/Philadelphia, PA 19124; [mtob708@hotmail.com](mailto:mtob708@hotmail.com)



I'd been offered a few things before. Small rooms. Big garages. Bad advice and whole guesthouses of people I'd never met. But this was the first time I'd been thrown keys to my own office.

"It's yours."

One office, five blocks to Palo Alto California's Stanford Mall and prestigious university of the same name. I won't explain how I got there. What I saw in a place populated by the rich and richer? Why, it was headquarters of an indie rock label I'd never heard of. Why, they'd moved from their former office halfway into a six month lease, an office they continued to pay rent on, which sat furnished but totally abandoned. And, why, my friend and former employee had just tossed me the keys. I won't tell you, because I didn't know. I just knew it was the shiniest key I'd ever seen, to what was looking to be the best vacation home I'd ever had.

I opened the door...

You could call it an office... I had other names for places with a refrigerator, shower, fold-out futon, TV/VCR combo, and 8 rooms. Guess

making bad music and selling it to people pays better than I thought. In this severe act of trespassing, my friend had assured my safety. Totally vacant. No chance of visitors, he said. I still tiptoed, assuming discovery and confrontation, and the judge ruling "self defense" after my bloody death. I had to wonder about the indie rocker's murder weapon of choice. Noose by white belt? Not very funny, but what can I say. I was nervous. I checked behind every door in every room before turning on the light and relaxing a little. On the couch, tapping my finger, I sat in the light of a "vacant" office—light visible from one of the cities busiest streets—waiting for the police. When the cops didn't show for the light, I turned on the computer. When I got was comfortable with that—the stereo. And when the Abnegation demo didn't bring the cops running, I called all my friends from the phone. The whole place was alive, my own secret party. You can tell you found the world's best place to sleep when that's the last thing you want to do. Only thing missing were friends and a copy of the key. So the next day I decided to make both.

Reading way too much into "Do Not Duplicate," I found the town's hardware store clerks hopelessly uncooperative. No one would copy the key. A dent in my scheme to return the original to my friend, say I was leaving town, then move into the office and live off the college-dining hall. "Do Not Duplicate." I put a sticker over it. Probably the oldest trick in the book, but new to me. This near-cleverness scored no points with the True Value guy. He just peeled it off and handed back the key. For these situations, I'd collected a few pointers from my true-crime library. Impressioning by clay. Template shadowing with Cresta's smoke-box, and while his book may have been the best I'd read all year, he didn't explain the boxes design very well. Furthermore, both required corrupt locksmiths after the fact—one contact I had yet to make. When I called my best friend from the office phone that night and told her I had us a new vacation spot, I was serious. This fantasy—"my own keys to my own office"—was non-negotiable. A promise is a promise, even if it's to yourself. I took it back to the streets. By indifferent locksmith or chisel and stone, I'd make that key.

It was the former. A place called Ace Hardware. And I had a new vacation home.

Moving up in the world—it probably looked something like this. I didn't ask for these things—vacation homes and unsolicited gratuities—but hoped for them silently to myself a lot. Which sometimes, I guess, is enough.

Summer was looking bright. I spent the days walking the surrounding college neighborhood, sampling it's finest coffees and narrowest streets, and—just for glory—revisiting a few places I'd slept earlier visits, before things like "making friends," and 4 figure office space entered the picture. A few places. None of them pretty, but we do what we must. Bushes beside the bike path and the stadium lawn. Woken up by rain at one and upset landscapers at another. Neither as scary as the current threat: Indie Rockers. Good thing it wasn't a black metal label...

Surveying the town's pedestrian scene, breaking it down into categories of fashion,



attitude, and retail options, I decided mine would be the fate of most men with decadent housing. Having a comfort for every desire, while being totally, hopelessly alone. No friends. My lonely but furnished suite, and a few thousand promo CDs that wouldn't talk back.

My plan to make friends in town was lie. I should explain. Not "lie" for coercion, for sketchy intent or manufactured status. Lie for social license, liberation, for fun. It was one of my favorite pastimes, when I was eventually institutionalized for a personality disorder, my caseworker would tell you the same thing. Thing was, outside a small circle, I didn't know how to make friends. So in talking with strangers in strange towns, I invent new personalities—you're not accountable for awkward, unsolicited conversation with strangers in public when the person in your body isn't you. Therefore I invent new personalities, and leave the old one at home. Because I don't just travel for a change of scenery, I do it for a change of everything. Even myself.

Making friends.... Bill Ayers, Weather Underground fugitive for 10 years, said the best way to conceal identity is put a subtle spin on the truth. With a small amount of band roadie experience, this was the best I could come up with. I was Rick Powers, second stage coordinator for Warped Tour. Soft spoken yet confident. Well dressed and coolly detached. More interested in his coffee than he was in *you*. He's making small talk outside Banana Republic, giving a smile and a nod in Jamba Juice. Rick Powers, best-dressed man on Warped Tour. I gave myself, I mean, um, Rick, fitted khakis and a white button up under one very modish navy blue sweater, and maybe a little too much hair product. The well-dressed part wasn't a "subtle spin on the truth;" it wasn't anywhere close to it. Though I liked the way the sweater looked. Brought for it's "I'm harmless" effect while hitchhiking, now reapplied for the "I'm Rick" effect while... well, whatever it was I was going to do to make friends. I wasn't really sure.

I hid my bag behind a file cabinet, straightened my collar, and stepped to the street. A new town, a new role. Rick Powers, on a four-day stopover from Warped Tour, drinking coffee, stroking his sweater, and looking for a friend. Rick Powers. Nice to meet you.

I took him to the mall.

If this was schizophrenia from one angle, it was fun travel game from another. The truth was probably somewhere in the middle. If my split personalities could talk, they'd first tell you to let us the heck out of here, this guy's crazy. Then groan about my usage: I only pull them out for the everyman, the Plastics. "We never get to talk to anyone cool," they'd say. That was the key ingredient on the "application for usage approval" with totally fake identities—I couldn't bring myself to use them on anyone I could be friends with. It was the reason I was sitting there, in a Starbucks in the town's most fashionable pedestrian mall, wearing a sweater late-era Refused would support.

Breaching the code of "plastic people only" had gotten me in trouble before. The night Crash and I canvassed a small coastal Oregon town with a story of being stranded hitchhikers who'd just had their bags stolen, the world's only hitchhikers with a car parked around the corner.

Eliciting the sympathy of the town's youth, a small group took us in, inviting us to a campfire on the beach and a place on their floor. A five-minute lie turned into an 8-hour deception marathon, a con with so many layers soon I didn't know if I was a UC San Diego graduate or dropout, if my bag was stolen in Eugene or Arcata. It wouldn't have been the most shameful thing, if the girl I'd been talking to all night wasn't the coolest person I'd met that month. Disgraceful, one of my life's most shameful and regretted scenes. Worse part was, she wanted to stay in touch. After a year of letters opening with "Dear Steve," I broke down. "My name isn't Steve," I told her, laid the truth bare and held my breath. She just laughed, and next time I saw her, raised glass of wine to mine of juice, offering a toast "to assumed identities."

Close call, and I learned my lesson: Plastic people only.

So like I was saying, I took Rick to the mall...

Friend #1: Least punk looking person I'd ever talked to. Reading the least punk magazine in the least punk store. Chloe, *Cosmopolitan*, and Barnes & Noble, respectively. Well maybe B&N is kind of punk...

She was really nice. A little rushed, and on the way to a movie she said, but could we hang out later? Uh... This charade was all really funny and inventive, until people started to go for it. After two hours going over my Warped Tour story, we met for coffee. It was sort of nice, sitting in the warm breeze with a total stranger, from zero to one friend in one line, one sweater, and two hours. This was easier than I thought: the first thing I learned. Second was that you can't impress someone with your job on the Warped Tour when she doesn't know what that is.

The longer we talked, the more nervous I got. There was "not my type," then there was her: not from my universe. From a class of which I hadn't mingled with since high school. Vacations in Laguna, retreats to France. Her clothes said wealth. Her manners said pedigree. Her airs said prestige. Then she told me her mom's occupation, which proved each. Making friends by the fashion magazines in the region's trendiest mall... What did I expect? I'd done exactly that, and now I was outside a Starbucks, discussing the third in command of the nationwide Eddie Bauer chain... sipping a latte with her daughter.

Friend #2: One hour in Starbucks, 4/5 into a soy latte, and 40 pages into my book on the history of the trucking industry but, I sensed, nowhere close to making a new friend. I spent my whole life avoiding eye contact with strangers. Terrifying. But not to Rick. Part of being someone else, I told myself, was *being* someone else. Thusly, when the woman at the next table locked into eye contact, I fought every fiber of my being and didn't look away. I'd never really done that before. But Rick fought his way to "dominate personality" in my schizophrenic breakdown. Soon they, or we, or something—this was getting tangled—entered conversation. Beginning as small talk, moving to more worldly things—a conversation getting longer every second. Putting a buffer of identity between myself and the world while out of town was proving to be winning conversation. I never talked to anyone. It was just too bad that when I

did, she was almost too haughty for me to keep a straight face. My bizarre vacation game/split personality disorder was making me friends, yes, but where was this all going? I looked at my list. Chain store heiress to millions, joined now with sales woman at The Gap. Going? Straight down the list of punk taboos. And I couldn't remember ever having this much fun.

Friend #3: There were others. But we won't really talk about them. Friend #2.25, two and a half. The lunatic I talked to for two hours in a conversation that traveled from Barnes & Noble to Starbucks. First funny, then uncomfortable and bizarre, but at least now I knew what a "chakra" was, and location of the bodies five karmic energy zones.

By my third day, I still hadn't fully grasped the powers of the sweater, or Rick himself. Should I retire one to my closet, and the other to that most demonic corner of my blackened psyche from which he came? There was a case for it. I was tired of being confident all the time. I missed my Undying hoodie, and my healthy fear of rejection. On my last day, I returned to Starbucks—for the last time.

Starbucks. One awkwardly positioned homeless man reading a paper. One well dressed but shifty-eyed yuppie tapping his toe and scratching his head, doing everything but "acting casual." Something was off, but I couldn't place it. Without making eye contact, the two men began conversing from the sides of their mouths. Something was about to go down—I can spot a crime in the dark—but I wasn't sure if I'd be dodging gunfire or standing to applaud. They shot me a look that read "leave." As one of the only people in eyeshot of their corner of the store, I did so, as a gesture of general respect for whatever criminal act they were about to commit. I sat on the patio and looked over. The door flew open. It was the clean-cut guy. Carrying an espresso machine.

I held my breath. And in solidarity, prepared to run defense in case of employee pursuit. Something about "excuse me where's the bathroom" perhaps... Watching the final stretch of his dash was kind of like the slow motion end to a marathon. When he dove into the most decrepit car in the parking lot, I knew this wasn't just an impromptu purchase.

His partner joined him. I remained seated, staring from Rick's world of sweaters into one I was a little more comfortable with, where people stole things from chain stores and sold them. It was an immutable fact of my life at that moment that I was wearing a sweater, outside a Starbucks, with a 72-hour speaking history wholly of people wearing sweaters at Starbucks. I was a man alone with an identity lost, treading a parched desert of laptops and lattes. Rick Powers vs. myself, waging a war in my head. Rick made me friends—friends I didn't want, made with a resume not my own. I wasn't outgoing, or urbane, only wore sweaters to shoplift, and had only been backstage at Warped Tour once. War in my head. Dueling worlds, then vs. now, me vs. Rick, only one with an essence of danger sweaters and forced conversation could never offer.

With this rad appliance heist before me, and an identity that would keep me from it, something had to give.

It was Rick.



Soon a body lay cold, rigor mortis locking forever the well-dressed corpse into a smile and extended hand, and the toe tag read "Rick Powers." He had to go, I mean, I hadn't talked to a real criminal in days.

I knocked on their window.

Very slick, I told them. An all around graceful heist, and I appreciate your work. Clean cut runner with a "homeless" distraction—professional work.

It's what we do, they said, then broke down the operation. The stick-and-move dash behind counters, trips to several stores daily. We talked theft, and they answered my questions about what you do with a large industrial size espresso machine, segueing to another about fences, and where to get them. I guess in some form, everyone needs a "job." And man, theirs was really fun to watch from a patio seat.

\*\*\*\*\*

My new friendships never really went anywhere. Chloe would be going back to college in LA the next day. Gap girl gave me a phone number—and despite the strongest shouts of my low self-esteem, seemed genuinely interested in doing so. But when I called her from the office, she said she had to "do laundry." I laughed into the phone, and wondered if it's better to have been dissed in a really cliched and funny way than not to have been dissed at all. The criminals sputtered off to the next Starbucks, and that too was not to last. When they offered to keep in touch, I declined. Would I set up an Ebay account and be their fence? No thanks. Their skilled-operation, an evasion of the 9-5 prison fuelled by what I guessed was a freedom addiction, proved to be fuelled by an addiction of another kind. They referenced heroin, and I knew these weren't the soulmates I was looking for.

Like so much of my life, at the end of the day it was just me and whatever housing I'd arranged but somehow not paid for. The office was a good home. But even she couldn't shield me from some hard lessons—that in the end I guess we're all alone in the world, and that nice clothes and pomade get us further in the world then we'd like to admit. That night, I went through all the film cabinets and boxes, reflecting on my fake identity, all the forced conversation, exaggerated interest in topics I neither excused nor understood. "Starbucks earned everything they've built, and their detractors were merely jealous." Right, I totally see your point... Making friends outside the scope of my experience—it was an act of folly, I could now see. Failed experiment? No such thing as a "failed experiment." Either way you have your answer.

With my own key, and six months on the lease, I almost lived in the office for awhile. Almost. But it was time to leave that plush mall, and the office—at least for now. My plans had taken another turn, with another stranger. One who knew me not as Rick, but as myself. A hitchhiking trip home, this random meeting more promising than those before it. I met her in public too, but I'd learned my lesson. In public... Outside the punk record store.

\*\*\*\*\*

THIS SCARES ME TOUR DIARY: JUNE 2004

Portland: An offer to tour with a band I'd never met. What? What did they sound like? Who were they?! Say "yes" first, ask questions

later.

Seattle: Show was cancelled, then not, then cancelled, then something, then whatever, then I patched things up with the girl I'd had a long running discord with, and what did the only three sXe kids in a group of 15 do? Ate popcorn.

Eugene: So anyway, I found this abandoned hotel once. Right on the beach. Unlocked windows and everything. I tried talking my friends into hitchhiking back with me. Only Nicole said "maybe," and no one "yes." So why, I wondered, did I call them friends at all...

Boise: "Get drunk," she said. I just wanted to know what to do after the show. Wrong answer, but the only one I ever got to that question. Local took me on downtown foot tour. I guess a guy from the band Built To Spill lived on Arbor St., but I didn't know who Built To Spill was.

Denver: Told long story to tough crowd between bands about the time I assumed the role of a mall undercover loss prevention officer to "recover" video games from a kid I saw steal them, which went over like a bag of bricks. I guess that was a pretty messed up thing to do.

Omaha: Never woke up for the drive to Omaha, because we never went to sleep. We were somewhere called Aurora, CO, in a tri-level suburban manor, being shoveled with food all night by the coolest girl I'd ever stayed with. Last memory was at breakfast, me in 3-D glasses and a scarf, making jokes I didn't fully understand—unclear how my Mom's baby boy had arrived at this point, and where it was all going.

Dallas: Key tour ingredients present that evening: Vegan food search (nothing). Running into that person you met once, never thought you'd see again, but really wished you would, and she still doesn't talk to you instead writing a you a note and leaving (thought people only passed matchbook notes in movies). Bad films presented by hosts to shut you up (something). Being last person awake, on the couch, in the dark, blinking (blink blink).

Austin: Nice people. Too nice. Outside the show, explained my post-tour dilemma of having commitments at home and no ride to a total stranger. She offered on the spot to drive hundreds of miles out of her way, pick me up, and drive me there. What do I say? "Thanks?" Debated the greater misery—walking 1,500 miles home, or the guilt from saying "yes."

Baton Rouge: Special K, pop music's next sensation. She's at the Shamrock mini mart in Conway, Texas. Close friend of an American Idol judge, and assured us she'll be blowing up shortly. Posed for pictures with the girl who is never too drunk to sing a song in a gas station parking lot.

New Orleans: Read a story once about a hip hop mogul in New Orleans who hosted large parties in his gated community, and lacking parking on his lot, bought up neighboring mansions for their parking spaces alone—houses which sit empty. Thought I'd mention it to New Orleans's drunk squatter punk population, but when I turned my head before the show, one of them thought to show off to his friends by cutting my headphones into pieces. Crossed them off my Cool List. So if you want the houses they're yours.

\*\*\*\*\*

Evasion/245-M Mt Herman Rd. PMB #124/

Scotts Valley CA 95066;  
evasion@crimethinc.com; www.xevasionx.com

# Crimethinc.

©\$!

There's a stressful time coming up, with this summer's Democratic and Republican National Conventions, and the election after it. Many of you may be planning on committing civil disobedience or other forms of direct action, and it's important to us CrimethInc. provocateurs that you have the best and safest possible experiences doing so that you can. In that spirit, we offer a recipe from our forthcoming anarchist cookbook (which is finally in the layout phase as of this typing), covering the basics you and your affinity group need to know before taking illegal risks. Thanks in advance for your courage, whatever it is you're doing, and best of luck. To get copies of the cookbook, which will be out in September, or free copies of our introductory anarchist paper *Fighting For Our Lives*, or to send us the accordion Mark has been hoping for, contact us at CrimethInc. Extra-Legal Counsel/PO Box 2133/Greensboro, NC 2740/USA, or flex your first-world privilege by surfing the web to [www.crimethinc.com](http://www.crimethinc.com).

## LEGAL SUPPORT

Before any risky action, you should prepare to minimize the impact of arrests. These preparations will vary in scale according to the number of people involved in your action—you'll need more lawyers and more phones at the legal aid number for an unpermitted march of thousands than you would for a five person graffiti outing—but the essential structure will remain the same.

Find a sympathetic and trustworthy lawyer, or perhaps a few of them for large actions. Get general legal advice about the risks you will be running, to the extent you're able without giving away anything sensitive, and let them know the dates and times you may require their services, but *do not* let them know anything that could implicate them—in order to do their job, they need to be able to prove that they are not connected to anything illegal.

Next, you need a legal aid number—this is the number anyone arrested will use their one phone call from jail to call. The person who receives their calls at the legal aid number will then call the lawyer and inform them where arrestees are, so he or she can spring into action on their behalf. It is important that this number not be used for anything else—you don't want to be in jail, trying to reach the legal aid number and getting a busy signal because it's tied up by phone calls from affinity groups trying to figure out which of their members have been arrested or where they can get a good burrito. To answer such queries, another number should be set up and distributed in advance, the legal information number: the person receiving calls at the legal aid number can call this number periodically, passing on the names of arrestees, and people can call the legal information number to ask if their comrades have been arrested.

The legal aid number should be written



in marker on a hidden part of the body of anyone risking arrest, perhaps with numbers inverted or coded—it's important that this number doesn't fall into the hands of anyone who might want to jam it, since the legal support of all arrestees depends on it staying open. Such provisions notwithstanding, the police will have the number as soon as it is dialed from their premises, and may investigate it or even raid its location. For this reason, it's important that the site of the legal aid number be prepared for trouble, so the number will work come what may. Sometimes security matters will necessitate that the number not be connected to any individuals, lest they be investigated; for such actions, the number could be a public phone of some kind—say, a pay phone in the middle of nowhere that takes incoming calls, flanked by scouts who can announce incoming police. The drawbacks of this approach are obvious, of course.

If potential arrestees plan to do "jail solidarity," tying up the penal processing system by not revealing their identities, the group handling legal support should have a secret list of the identities and aliases of everyone risking arrest. Arrestees who call the legal aid number will give their aliases, and their true identities can then be passed on secretly to their affinity groups, lawyers, and families. There's little reason to try jail solidarity tactics unless you actually have enough people to tie up their system, so be conservative when considering attempting this tactic; if the authorities are expecting a demonstration or similar event to result in arrests, they may be prepared to jail hundreds of people without difficulty.

It will happen that people will be arrested when no support structure has been prepared. In this case, the first challenge is for possible supporters outside to find out that people have been arrested, and where they are. If you are being arrested and you don't mind identifying yourself publicly, call out your name and a contact number to anyone who can pass word along for you—better yet, share this information in advance. Likewise, if you see others being arrested, you can offer to do the same for them, while being careful not to get yourself arrested in the process. If nothing else, always have a person in mind that you can use your one phone call to contact. If you know or suspect that someone for whom you are willing to do legal support has been arrested, and you don't have reason to keep her identity a secret, you can call the precinct to which she has been taken—or any precinct to which she may have been taken—and demand to know whether she has been arrested, whether she is at the precinct, what the charges are, what her arrest number is, and if she will be released from the precinct or taken to a central booking or holding location. If the authorities refuse to cooperate, try showing up in person—it always helps for the police to know that people are concerned about the individual they are holding. Depending on the mood of the officer in charge, you may be able to get your friend food or a note, pick up her belongings, or even see her. Collect money for bail, if necessary—you'll probably need to have it ready in cash.

To bail someone out of jail, you can either give the entire amount of the bail to the court system, in which case you will presumably

receive it back when the legal process is finally concluded, or you can go to a bail bondsman and pay 10% of that; in the latter case, the bondsman's fees may cost you a significant amount of money. If no one can pay bail for someone, they may sit in jail until their court date, although in the case of minor infractions it can happen that police release people on their own recognizance so as not to have to deal with them.

Any community whose members may suffer arrest would do well to establish a bail fund in advance. This can save a lot of running around in the midst of other emergencies. Throw benefit shows, set aside infoshop profits, solicit donations from wealthy sympathizers, and make sure that the fund stays with someone who is even-handed, trustworthy, and always easy to reach.

As arrestees are released from jail, greet them with food, drink, and open arms. Make sure they know when their next court date is, what their charges are, and the identity of the lawyer at their arraignment; make sure everyone in the community knows that they are in legal trouble, and need support. Get contact information for everybody involved in the incident; these people may later be able to provide testimony or evidence, such as video footage, that will be important in the trial.

#### ACCOUNT

When one of our members got arrested at a small demonstration at the United Nations, her legal support person got the word that she had been nicked and rode his bicycle to the precinct. He persuaded the sleepy desk sergeant that he was her fiancé, and got a note into the jail for her saying supporters were outside and providing the name and phone number of a lawyer she could call. She spread the word to the others in her cell who had also been arrested at the action that supporters were outside and that they had a lawyer. Meanwhile, her contact person was able to find out her docket number and where she was on the list to be arraigned, so when she talked to her lawyer, she knew when she would be up. He also arranged to get her house keys so that her cat could be fed. When she was finally arraigned, her contact person and other members of her affinity group were waiting with hugs, support, and Chinese take-out.



I spent the year 2000 working on the Nader presidential campaign. I had clear goals in mind when focusing my energy on the campaign: to support a candidate who could bring real issues into the light, to help build a third party alternative to the two-party duopoly, and to support a candidate I believed in for a change. I achieved these goals and I have no regrets. The Green Party won over 5 percent of the vote in Minnesota and has been a major party for the past four years, Nader got some attention for ideas outside the narrow two-party dialogue, and I felt great about my vote.

This year, I am not involved in a

campaign, and the disgusting reign of George W. Bush has me actually considering a vote for the Democrats. Such a vote would be based on the hope would be that anything would be better than what we've gotten these past four years. But, I am not sure I can stomach voting for the weak-kneed, self-serving Democrats. My interest in politics has always been based on pursuing of greater democracy, so the question becomes will a vote for the Democrats expand democracy in this country?

Threatened by another Nader presidential bid, the Democrats have worked tirelessly to limit third party access into the democratic process and secure power for the two major parties. Instead of reaching out to the millions of Americans who voted for the Green Party in 2000, the Democrats have drifted to the right in a desperate attempt to gain votes. In other words, if the Democrats have their way, the left will not only have their positions unrepresented, but they will also have no other option on the ballot on Election Day. Helping to replace Bush with Kerry could be a major step backward for the fight to create a more democratic society.

With this in mind, the focus then turns to whether Kerry's positions are different enough from Bush's to warrant the risk. Kerry supported Bush's drive to war in Iraq and is currently calling for an increase in troops to maintain the occupation. Kerry supported the Patriot Act. Kerry voted for NAFTA and the WTO and is decidedly pro-corporate. Kerry is in support of the drug war, mandatory minimum sentences, the death penalty, and more police and prisons. Kerry voted for government funding for religious institutions. Kerry voted for welfare "reform." Kerry voted for the Communications Decency Act, recently struck down by the Supreme Court as a violation of the First Amendment. Kerry's national security advisor is Rand Beers, the architect of the devastating Plan Colombia program in South America and former Bush administration lackey. Kerry's energy plan calls for increased drilling and strip mining... I can go on and on.

In the end, I wonder if we will be that much better off with the Democrats in charge. Perhaps a focus on slowly building parties that are an alternative to the two major parties, and pushing and advocating for changes to our electoral system is the way to go. Don't get me wrong, this will take a long time and people will suffer. But, I see little indication that they won't suffer under the smiling face of a Democratic president anyway. Continuing to support the Democrats despite their rightward drift and lack of backbone and vision may be more of a blow to democracy than it is worth.

Bryan Alft/PO Box 8344/Minneapolis, MN 55408/USA; balft@isd.net





**FAST****CORE****FAST****CORE****MOVING TO NEW YORK CITY!**

Check website for new  
contact info/release  
info/distro info!

**WWW.625THRASH.COM****OUT IN Mid/Late 2004:****SOCIETY OF FRIENDS - Collection CD**

Brutal Texas HC like no other.

**NEVER CONFORM - EP**

Sapporo HERESTY style from the late 80s

**BRUCE BANNER - LP/CD**

Pierce Swedish fast HC! US TOUR THIS SUMMER!

**THREATENER 2nd- EP**2<sup>nd</sup> round of ultra fast core**HERO DISHONEST - LP**

Fucking 100% hi energy Finnish HC. Crucial!

**LORDS OF LIGHT - EP**

Wicked three man fast core/grind, fucked up!

**DEADFALL - Tour EP**

For the tour w/BRUCE BANNER. Manic SF HC.

**RUNNING FOR COVER - EP**

INFEST meets CROSSED OUT meets...Holy shit!

**CHARM - New EP**

Crazed Japanese fast core mayhem.

**V/A Barbaric Comp Series**

Japan, Europe, SE Asia and Brazil happening soon. All new fast international thrash.

**HIT ME BACK/OUT OF VOGUE - Split EP**

Raging hormone fueled Social fast HC

**IRON LUNG - LP/CD**

Grind? Power violence? How about brutal-ass 2 man fast core. Scorchier! CD w/ extra shit.

**SCHOLASTIC DETH - Discography CD**

Everything plus unreleased, live and video

**Coming up on 625 NOT SO FAST:****LOVE SONGS - 2<sup>nd</sup> CD**

Descendants meet Yo Mama, awesome.

**THIS IS MY FIST/GIANT HAYSTACKS-EP**

TIMF angst-punk:GH is MINUTEMEN worship

**ALMOST FRIGGIN NEW DAMN IT!****FAR LEFT LIMIT - EP**

High energy fast HC from Australia

**INFECT - LP**

From Brazil:political, all female fast hardcore. Fucking awesome!

**LIFE SET STRUGGLE - EP**

6 songs of fast skate-core

**THEY LIVE - LP**

Insane fastcore from Buffalo.

**THE KILL - Demo EP**

Redefining Aussie grind core. 1000mph.

**MACHINEGUN ROMANTICS - EP**

Fast as fuck HC from Texas...

**DOMESTIK DOKTRIN - EP**

Crazed thrash from Indonesia

**THREATENER- EP**

Debut fastcore from Michigan. No 80s, no metal, nothing but FAST FUCKING CORE

**DISCARGA - New 10" LP**

Brand new LP for Euro tour! Brazilian LARM

**FAR LEFT LIMIT - EP**

High energy fast HC from Australia

**INFECT - LP**

From Brazil:political, all female fast hardcore. Fucking awesome!

**LIFE SET STRUGGLE - EP**

6 songs of fast skate-core

**XSECRET 7X - EP**

11 songs on 1 side! Singapore fast attack

**NINE CURVE- EP**

Awesome crossover inspired HC from Japan

**FASTCORE FASTCORE**

THE ECONOMY WILL NOT BOOM.  
YOUR STEREO MUST...

ROGUE STATE "STATUES THAT FALL" - CD ESN004

CIRCUIT SCARECROW "SNARES + ESCAPISM" - 7" ESN003

PIANO DRAG "POSSESSIONS &amp; POSITIONS" - CD ESN002

DOGS OF IRE "REACH FOR THE BURNING" - CD ESN001

**OUT AUGUST:**

DEATH TO TYRANTS / DOGS OF IRE - SPLIT 10" ESN005

ETHOSPINE NOISE / WWW.ETHOSPINE.COM

PO BOX 1611 / RIVERSIDE, CA / 92502

## Head Hits Concrete vs.

## Bodies Lay Broken split 7"

Gorebomb grindcore attack: Head Hits Concrete's latest sickness and a postmortem release from Bodies Lay Broken. Best stuff yet from each. Get a BLB bottle opener with your order.

## The Blinding Light | limited CD

Covering classic era Earache bands. DVD case with collector art insert by tattoo artist Dan Dittmer. Be sure to check out The Blinding Light's full length on Deathwish records.

watch website for availability or pre-order for limited versions including signed art from Dan Dittmer + tons of distro stuff **STOOPID CHEAP! \$1 7" & \$4 LP/CD**

Now available: **HOPE YOU CHOKE** 4 song demo CD - ex. Holding On, The Real Enemy, Bodies Lay Broken, playing apocalyptic hardcore \$3.00 ppd US

### Still Available:

Holding On "just another day" CD/LP

Holding On/The Real Enemy split 7"

Bodies Lay Broken/Black Market Fetus 7"

Killsadie "e.p. #2" 7"

Angels in the Architecture "110" 7" &amp; MCD

Amp 176/AITA split CD

Silent Fall CD

Holding On s/t CD and 7"

Bodies Lay Broken "e.e. of e.e." CD

Killsadie "traitor" MCD

Nyari "your nation is dead" 10"

Amp 176/Caddillac Blindsides 7"

Lanyard "realms" 7"

M.I.J. "300 miles" 7"

7" = \$3.50 MCD = \$5 CD & 10" = \$8 LP = \$9  
outside the US add \$2

### One Percent Records

PO Box 141048

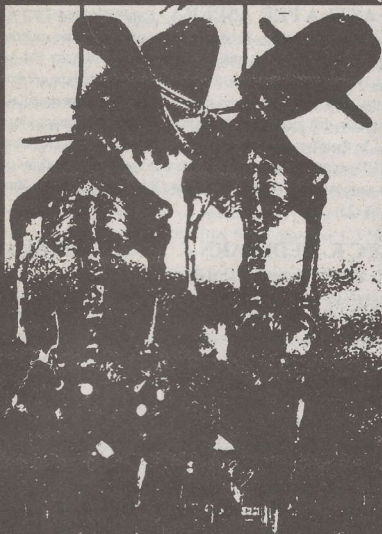
Mpls, MN 55414. USA

**www.onepercentrecords.com**



## ADVENTURE CORE

# Pale Riders



**'TRADE YOUR GUNS  
FOR A COFFIN' CD**

**\$9 US/\$11 world**

**PaleRiders.net or Pale Riders c/o  
4489 Goodland Park Rd.  
Madison, WI 53711  
Distributors get in touch**

**SOME FUCKING NOISE!**

# CUT THE SHIT

LOSER YOUTH C... (URNS)



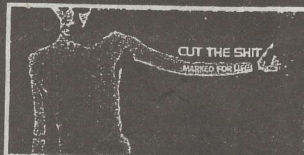
CD is \$8ppd in the USA  
\$12 world

includes the out of  
print 7" and the one  
sided 7"

**NEW**

**12 SONG  
/ CD  
OUT NOW!**

**MARKED FOR LIFE**



P.O. Box 14253  
Albany, NY 12212  
U.S. ROCK 'N' ROLL

for even more shit to grow out of  
[www.gloomrecords.com](http://www.gloomrecords.com)

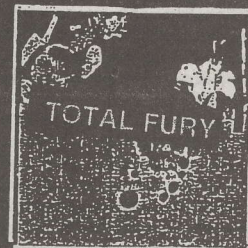
NO checks!  
money orders, or cash to Nate Wilson  
check my site for paypal info

## RECORDS

## AND MAILORDER



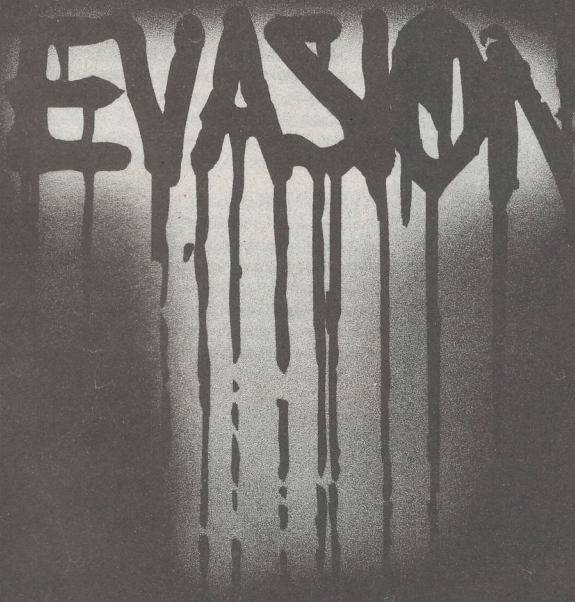
-harmd & dangerous LP/CD  
-boston hardcore



**TOTAL FURY CD/LP \$8ppd**

the OATH-uber alles CD \$10ppd/\$13 world  
CUT THE SHIT-harmd & dangerous LP/CD \$8ppd/\$17 world  
JBA-who fucked up the culture LP/CD \$8ppd  
the DEAD ONES-s/t LP \$8ppd/\$17 world  
DOF/VOORHEES split LP/CD \$8ppd  
RUN FOR YOUR FUCKING LIFE- s/t LP \$8ppd  
the PROWL-1st 7" \$4ppd/6 world  
Mark McCoy/ Mark Telfian split 7" \$4ppd/6  
REAGAN SS/JBA split 7" \$4ppd/6 world  
JBA/CURTAINRAIL-split 7" \$4ppd/6 world  
TO HELL AND BACK/the SHEMPS split 7" \$4/6

Militantly Unemployed Since 1997



**New book - Fall 2004**

## NEW EVASION ZINES

**Evasion Zine #1 Reissue** - Original, handwritten zine from 1999, that would go on to comprise 40% of the Crimethinc book. Contains the almost famous "lost Evasion material" - 10 pages cut for the book, including 6 pages of scams. Back in print for the first time in years. Revised layout w/new "history of" insert. Full size, 108 pgs. \$2ppd

**Evasion zine #2** - All new handwritten zine version of the Evasion book-only material, with added graphics, commentary, intro/outro material, and cut-and-paste personality a typed book can never offer. The Crimethinc book as it was meant to be seen. Stories you may or may not have read - coming to life, maybe for the first time. 120+ pgs. \*NEW\* \$2ppd

**Evasion #2.9** The Summer Supplement. Part one subtitled "Outtakes and Rarities." Part II: First draft excerpts from the upcoming Evasion - Book II. Pre-rewrite, pre-not-sucking. Full size, handwritten, 26 pgs. \$1 ppd

SHIRTS (AVAILABLE IN BLACK OR WHITE. SIZE S, M, L, XL)

**Evasion Shirt "Vegan" design** - Veganism isn't cool anymore, so this one is dedicated to the sellouts. Front: Evasion logo w/ "Vegan Power". Back: "Punk. Activist. Anarchist. If you're not vegan, you're not doing it right" w/photo of caged pig. Demons with blood on their hands - not for you. \$7ppd

**Evasion Shirt "Shoplifting" design** - Front: Evasion logo w/"Shoplifting is not a crime". Back: "Journal of Militant Unemployment" w/slingshot photo. \$7ppd

## MISC

**Handcuff Key** - Keep taped to belt, inside rear. Said to open all commonly used handcuff models. They remain untested, so as always the best insurance is "Don't get caught". \$2ppd

**"Technology Of Burglar Alarms" booklet** - Detailed look at all commonly used perimeter security alarms, and their weaknesses. Full size. 100 pages. \$4ppd

[www.xevasionx.com](http://www.xevasionx.com)

[evasion@crimethinc.com](mailto:evasion@crimethinc.com)

Evasion. / 245-M Mt Herman Rd / PMB#124 / Scotts Valley, CA 95066

Next: New Evasion book. "Suburban Jihad" Tour Documentary. Evasion #2.5 100 pg. supplement. Vegan Sex Retrospective Interview Zine. More. The Evasion film fell through. He wanted to make it a love story. Evasion/Steal This Film Fest tour mid-August thru Oct. 1st. Last dates in HI on two day cruise layover. No kidding. Check site for dates. And please stop asking about Evasion appearing on a shelf in some MTV show called "Cribs". I don't know. I've never seen it. Unemployed Vegan Straight Edge xxx Mack/Evasion.



#### 1999 • The Midnight People 7"

1999 plays new wave music with a modern edge. Their sound is comparable to another band on this label, Glass Candy. You get strange poetic vocals over music that many are calling death disco now. 1999 also reminds me of the great Joy Division. Though where Joy Division played a more exposed style of rock, 1999 adds in extra beats and more disjointed vocals. Or, at least, I can't really understand them. The better song on this 7" is "Midnight People" which is also where the Joy Division comparison is the most relevant. LO (Release The Bats; releasethebats.com)

#### A. GRAHAM & THE MOMENT BAND •

*This Tyrant Is Free* CD

Huh, what do you know. This is actually pretty good. Reminds me of Modest Mouse, especially the first track. I'm kinda feelin' some Ben Folds Five in there, too. There are like, a million fucking people involved with this group. They should start a softball team. I'm going to keep this CD. MAH (Andy/1919 Federal/Kansas City, KS 66103)

#### AGATHOCLES • *Alive & Mincing* CD

This is a great live album by these grind core, or should I say mince core, veterans. These guys have been playing this stuff for over 15 years and still have high energy and rip the audience to shreds! They play a good range of songs, from their earlier stuff until current, which is a good thing, since I think sometimes a band can get too caught up with their new material and forget about playing the stuff that people first got into... But this CD is really good! It's a great recording for a live album. The drums are heavy as hell, and the guitars, bass, and vocals are all quite audible. This would be a good CD for someone who hasn't heard them before, because it's a compilation of a lot of material from past to present, and since they put out so many EP's and LP's in small quantities, this captures that material well. Heavy grindcore by the ones who invented mincecore... Awesome! DJ (\$9 to Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI 54702; cahrecords.com)

#### ARTIMUS PYLE • *Fucked From Birth* CD

Artimus Pyle have changed styles a lot of over the last few years. Their current sound is less distinctive and yet their influences are less obvious; I have to say that I liked them a bit more when they first started out even though their sound was less original. They are still really good, but I miss that older sound at times. Anyway, these guys have been around for some time now, they have a lot of releases under their belt, and apparently they even survived a move from the West Coast to the Mid West. *Fucked From Birth* is an onslaught of manic thrashing anger peppered by some introspective moments where they simply lure you in before hitting the power button. A very solid release, and one that Artimus Pyle fans will definitely dig. Nice guys and a good live show. KM (Prank Records)

Review items with UPC Bar Codes printed on the covers go in the trash. Special "promo only" pressings go in the trash. Items missing their full packaging or terribly defaced go in the trash. Everything else we review. We do not send out promo copies of HaC to people that send in promos for review.

# Record Reviews

#### AMANDA WOODWARD • *La Decadence De La...* LP/CD

This is a pretty good record. When they played here recently I didn't think they were all that good as they were too loud and too distorted for me to really enjoy their songs, they actually sounded better once I went outside the show space. So I wasn't expecting all that much from this LP. Fortunately, their recorded material sounds far better. It has a passionate emotive essence that hangs it altogether as they weave a musical web of varied energy levels. At times they remind me of Yage, while at other times they just play so aggressively that that comparison is invalid. It is a solid mix of meandering softness and more overtly energetic output; very dynamic. This is a solid release and it is easy to see why this band's popularity is continually growing release after release. Aggressive emo hardcore that should please folks that also like Yage or Yaphet Kotto. The LP version came out on Code of Ethics while the CD is out on Level Plane. KM (Level Plane/Code Of Ethics)

#### A.M. THAWN • *Coalition: Now* CD

I have mixed feelings about this. I will never think to myself, "I would like to listen to that A.M. Thawn CD again," but while listening to this CD I do find that I like it. It is a pleasant rockin' album that reminds me of a combination of Discord style punk with a more arty no-wave rock trend. This is pretty modern art rock. The sort of thing that could easily be on GSL. The art is chaotic and again fitting in that no-wave genre. I can get into this, sure I can. It is catchy and dancy and well played with creative spunk. However, it isn't really my cup of tea. Actually, Day After is pretty much the Czech version of GSL. Both labels dabble with hardcore bands, but the backbone of their releases are arty no-wave rock. I often find their releases good to listen to, but at the same time not my sort of thing. KM (Day After Records/PO Box 153/35201 AS/Czech Republic)

#### A-SET • *Adeline Moon* CD

Ugh, I'm pretty tired of getting releases from the post punk/indie/alt-rock bands from people who used to be in hardcore bands. Send your shit to *Punk Planet*, please! Apparently, there is someone in A-Set that used to be in Mohinder. That shouldn't really be something you tell someone on your one sheet. Anyway, A-Set deliver a bluesy, soft, and plain set of songs. They discuss many matters of the heart putting forth a lot of melodic melancholy in each song. Inspiring and poignant to some, lame and boring for me. LO (Lumina/123 Luckie St. #1304/Atlanta, GA 30303)

#### (THE) ALPHA CONTROL GROUP (C) •

*Beta Decay* CD

If you say music is "jangly" does that describe it? I mean, is that a review? I hope so, cause this music is jangly. Jangly and fun. Soria like the Talking Heads if they were sixteen and ate a lot of rock candy. There is a picture of a sick looking dude in the insert. If he is in the band, then I think this band is f'n great! If he's not, then there's just jangly. I should figure out what jangly means. MAH (Hope; hoperecords.com)

KM=Kent "Half Cleric"  
McClard, CD=Chris "Thrash"  
Duprey, DJ=Dave "Silk  
Screen" Johnson, TH=Tyler  
"Lifeguard" Humer,  
MM=Mark "Perm" McCoy,  
MAH=Mike "Talkin' Shit"  
Haley, NW=Nate "Wasted"  
Wilson, CB=Chandler  
"Frenchy" Briggs, PK=Paul  
"Sweetheat" Kane,  
DH=Dave "No Idea" Hall,  
CF=Chuck "Bored When  
She's Gone" Franco,  
BH=Brett "Fixed Gear"  
Hall, & LO=Lisa  
"Overextended" Oglesby

#### ANGEL EYES • CD

This is really heavy and pretty. There are so many bands doing this sound right now. It's great but it all sounds the same and unfortunately there are a lot of mediocre bands who do it too. It's a pretty tired sound unless you go right to the source. If you like Isis or Pelican this might be right up your alley. DH (1689 Ivy Court E/Wheaton, IL 60187)

#### AWOL • *Another Way Of Living* 7"

Cool older NYC sounding hardcore from the upstate area of NY. At first listen I heard lots of the Abused, and Crumbsuckers. After a few more listens I heard some Boston style in the riffs and vox. This isn't super fast stuff, just simple melodic hardcore with balls. Some straight edge lyrics that I could do with out, but whatever, the no bullshit lyrics make up for it—at any rate buy this record if you like hardcore! Can't wait to hear the next record! Play Albany guys. NW (Reaper Records/PO Box 2935/Liverpool, NY 13089; reaperhardcore.com)

#### ANOTHER TERRORIST ORGANIZATION •

*For Terrorists In Training* CD

Eighteen fast political punk tunes in seventeen minutes. Dual male/female vocals drive this up a notch. This isn't my style, but anyone who enjoys fast anarcho-punk can't go wrong here. Features a member of Duckbomb, which was also reviewed in this issue, but this CD is far superior. PK (anotherterrorist.org)

#### AD ASTRA PER ASPERA • *Cubic Zirconia* CD

This CD has four songs in about twenty minutes. The sounds here are soothing, melodic, artful, and a little complex. Ad Astra Per Aspera not only have a name that is almost impossible for me to type correctly on the first try, but also are a modern indie band with an experimental edge. In their music, that means they bring together different sounds into one large hum. In their lyrics, it means I don't know what they are talking about. This CD sounds quite good and if this were your cup of tea you'd probably want a second. LO (Big Brown Shark/300 N Brighton Ave./Kansas City, MO 64123)

#### ALEC K. REDFEARN & THE EYESORES •

*Every Man For Himself & God Against All* CD

This band plays off beat music with lots of varied instrumentation. The base of the sound is a light, melodic indie style. But layered on top of that is accordion, cello, organ, saxophone, bassoon, and many more items from the band room. The female vocals that find their way into most songs are lovely, and the guy who sings is able to blend with them nicely. It is like one step beyond One AM Radio. This band is looking to push the boundary of what indie rock can be, and it works for them very well. LO (Corleone Records/PO Box 65/Providence, RI 02901; corleonerecords.com)

#### ALL IS SUFFERING • 7"

AIS is simply brutal. Metallic crust driven black metal/grind is all I can really describe these wasteland warriors as. I think I have everything by these noise masters, yet I know hardly anything about them. Once again

the only complaint I ever had is, where are the fucking lyrics!? Two songs are featured on this 7" "Surge Of Medical Power" and "Skullbattery." Fans of Fall Of The Bastards, Hellshock, and brutal metal abound will dig this barrage of musical firepower. AIS is the perfect soundtrack for the post apocalypse. CF (Scenester Credentials/PO Box 1275/Iowa City, IA 52244; scenecred.com)

#### AN ARROW IN FLIGHT • *Filling The Sky* CD

Very mid-'90s style emo, reminds me a lot Maximilian Colby. Screamy vocals and music that varies from an intense driven sort of sound to a more melodic, yet not poppy, feel. The lyrics are political for the most part, though not in an overbearing way. I liked this, but a few of the songs tended to drag on a bit too long. BH (Coldbringer Recordings/PO Box 65144/Los Angeles, CA 90065; coldbringerrecordings.com)

#### AVSKUM • *Punkista* CD

Ever wonder where bands like Tragedy stole riffs from? Here's the perfect example of one of those Swedish bands that have existed since the 1980s, and passed the formula on. Though the production lacks compared to any Tragedy stuff, it is still easy to see where and who influenced whom. I guess it really all comes down to Discharge and the classic D-beat style. Not my favorite of the their three LPs, but this one will not disappoint, as it pounds you with attacking hooks. NW (Prank Records/PO Box 410892/San Francisco, CA 94141)

#### BAD BUSINESS • CD

This is a really strange band. Ebullition has carried their 7" as well as their CD, and neither really sold. No one seemed to care. But in my opinion Bad Business is pretty great. Totally angry, pissed off hardcore that just burns with energy. I think they are a really good band. The lyrics are a mixture of straight edge, disenfranchised politics, and standard anthems of anger... but everything is written with depth, intelligence and a sense of passion. There are 14 tracks on this CD and if you like pissed off, intelligent hardcore then this will kick your ass. Truthfully, this is way better than 95% of the shit garbage that people send us for review or distro consideration. KM (Grave Mistake Records/899 Kings Retreat Drive/Davidsonville, MD 21035)

#### BLACK CROSS • *Windows Bloody Windows* CD

This CD is a collection of Black Cross' songs from the two seven inches, ten inch (when they were Black Widows), unreleased songs, and a cover. The artwork and layout is really nicely done despite being a plastic case. The music is a bunch of hardcore kids from Louisville playing semi-dirty rock and roll. Nothing spectacular, but good nonetheless. Their lyrics have some neat political messages about rising up and the war on drugs, but some are personal and I don't really relate to them. Features members of National Acrobat and Breather Resist. 13 songs, 24 minutes. CB (Initial Records/PO Box 17131/Louisville, KY 40217; initialrecords.com)



## BALLAST • Numb Again 7"

Ballast is co-ed punk rock, simple but fun. Not the best recording though. Leftist political lyrics, cool dual-color silk-screened cover. This is pretty good. I would not mind seeing these kids play live sometime. Looks like they played some shows with Artimus Pyle and Sunday Morning Einsteins. Four songs for uping the punx! CB (PO Box 64/Station C/Montreal, PQ/H2L 4J7/Canada)

## BASTARD NOISE • Sound Engine CD

Kent calls me a fool for listening to noise, but Lisa is glad that a reviewer actually *likes* it because now they give it all to me. For those of you that have been living in a closet, Bastard Noise is Wise and Wood from the influential powerviolence band Man Is The Bastard. There are 6 songs on this CD and its nearly an hour long. Three songs are nice ambient noise soundscapes in the vein of what Black Dice is doing these days. "Seeding Interstellar Space" is a 26 minute live jam from the radio and is also my favorite. The other three songs are harsh noise. There is also a collaboration with Chris Dodge of Spazz fame on this CD, although it doesn't say which track he's on. TH (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

## BATS & MICE • A Person Carrying A Handmade Paper Bag Is Considered As A Royal Person CD

What a good name for an album. If there was some good music on it that would be a sweet fucking combo! I guess one out of two ain't bad. This is a new four song EP from Bats & Mice. They have members of good bands, so one might assume that they as well would be good. Right? Wrong. At least I don't like 'em. No sir, not at all. Its kinda subtle Death Cab For Cutie melodic stuff. The vocals remind me just a tad of Cave In's *Jupiter* album. That band went down hill, huh? They're not horrible!! Don't think that! They do what they are trying to do very well. I just think what they are trying to do fucking sucks. I'm talking about Bats & Mice now, not Cave In. Does that make sense? MAH (Lovitt Records/PO Box 248/Arlington, VA 22210; lovitt.com)

## BENT OUTTA SHAPE • LP

Not such a good job on the packing, guys. When the Bent Outta Shape LP came it was pretty warped and fucked up. Oh, the cruel irony of this world. Side A starts loud and strong with a great punk rock and roll song, fully of energy, melody, and heart. That fun and raw sound doesn't ever go away. The more I listen to these songs, the more I like them. Their "Montrose Avenue" is so The Clash you can't help but like it. The warping on side B tended to toss my needle off the record, so I had to tape a quarter to the needle to get it to play. Fittingly, the "Bent Outta Shape" song was skipped and wrecked beyond repair. Once I got past that one, the rest of the record delivered more DIY rock. This is fun record but ask them to package yours with some cardboard. LO (Dunk Tank Records/229 Maujer St. #2R/Brooklyn, NY 11206; dunktankrecords.com)

## BEYOND DESCRIPTION • A Road To A Brilliant Future CD

Beyond Description plays ultra-heavy, crossover, thrash-styled punk rock. Each song is quite formulaic in its approach to the sound, but retains a catchy yet metallic energy that is powerful with feeling. With good lyrics that are well translated from Japanese to English, and a nice album layout with cool cover art, this is a great album all around. I haven't heard much crossover thrash, but I think these guys play their own version well. DJ (\$9 to Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI 54702; cahrecords.com)

## BLAME GAME • 7"

Quite an old release (2001) to send in, but oh well. If this is the same Blame Game, they are different from the split LP with Zann. This is definitely not mathy at all. This is more thrashy, sort of sloppy, chaotic screamo, with a few quiet twinkly parts. Mmm, my cup of tea. The cover looks to be a stamped sponge using paint. Childish? Yes. Awesome? Of course. The recording is not that great but who cares? The singer is probably writhing on the ground during the recording session, which makes up for it. Just kidding! And one last thing: why did you guys cancel your tour this summer anyway? I was looking forward to seeing you. Maybe next time. CB (Stickfigure/PO Box 55462/Atlanta, GA 30308)

## BLINDED • Mordaza CD

Blinded play heavy-duty heavy metal. They sing in Spanish but I cannot tell where they are from. Their dark and despairing lyrics are translated into English and what look like Czech. Blinded sound is incredibly deep and punishing. I don't really like metal, but I can appreciate the intricate skills they show off in these songs. It is very clean and basic stuff, unlike a lot of the layered metal sounds bands play today. Blinded come for your gut in a very direct way. These songs are from 1998-2003, giving you a good dose of Blinded's sound. LO (Apdo. 153/01400 Audio (Arab4)/Spain)

## BOOTER • 7"

Booter plays noisy punk rock that has a garage rock and roll aspect to it. It sort of blurs the line between the two, and comes up with a rocking set of songs that don't really follow conventional song writing style. Catchy hooks abound in these songs. While reading through the lyrics, I could tell they were about specific issues but they don't really go into that. It would have made them more impressive if there was some more discussion about the topics they touch on. LO (Rumble Fish c/o Antonello L'Abbate/Via Gusti 93/72015 Fassano (BR)/Italy)

## THE BREAKDOWN • Solid Gold 7"

This 7" is three songs that are part noisy, part sassy, and part punk. The vocals are screamed as if he's not holding back whatsoever. I don't really understand why someone would do that, but I guess that's what they are going for. Yellow vinyl, yea. Here's some lyrics: "...taste of salt waters run down my cheeks and this is the best that I could do, and here it is." Um, yeah. CB (Noise Maker Records/PO Box 71208/Shorewood, WI 53211)

## BRODY'S MILITIA • Tribute Through Butchery 7"

On this slab of wax Brody's Militia bring us nine covers originally by Rupture, Antiseen, Devo, Sockeye, Circle Jerks, a Japanese band written in Japanese, Attitude Adjustment, Hellnation, and Black Sabbath. I haven't heard all the originals, but the Circle Jerks and Attitude Adjustment covers were right on point. CD (RSR c/o Sandro Cessner/Strasse Des Friedens 45/07819 Mittelpöllnitz/Germany)

## BROKEN BONES! • No-One Survives 7"

It's no secret that their best years are long, long, long behind them. While these three songs are certainly better than the metal garbage they played in the mid to late eighties, it's still nowhere near as good as their first couple records. The best song here is on the A side, "Dead Inside". Quick paced and there's a heavy thrust to put everything up in your face. There's a cheesy part about needing beer to cope that comes off pretty dude-ish. But the force of the music makes up for that. The remaining two numbers (on the flip) are okay. But I have to say their imitators do it much better than they (Broken Bones) do it. Nonetheless, this isn't bad. If you're a fan you may already have this. If you're a first timer, sure go ahead and check this out. But seek out their early stuff as well. MA (Dr. Strange/PO Box 1058/Alta Loma, CA 91701; drstange.com)

## BROKEN HANDS FOR BRILLIANT MINDS •

Remember The Past, Respect The Future CD

Once again, never judged a review by its cover. I have been fooled a lot this time around. This comes in a blue with brown ink cover in a plastic sleeve, no insert, kind of cool. But the music.... It totally caught me off guard. This is weird ambient borderline chamber music. Usually I like this sort of stuff, but it's all electronic, so it blurs the line being noise, which I cannot stand. I don't know, this is so weird. I'm over it. 6 songs, 70 minutes. CB (Odd Halo Recordings/PO Box 5359/Gloucester, MA 01930)

## CAESURA • Wallpaper The Witness CD

Eleven songs of somewhat mathy, dirgy art rock. The lyrics read like poetry and the male vocals are minimally spoken/sung on each song. There seems to be a consistent formula: plodding, slightly noisy, mostly instrumental 3-piece rock. The material on this CD is too slow and redundant to hold my interest. PK (Birds Go South Records/43 Linda St./San Francisco, CA 94110; birdsgosouthrecords.com)

## THE CASKET LOTTERY • Smoke And Mirrors CD

Another release from this melodic emocore/indie rock three piece. Nothing really new here. I don't see a ton of progression in these songs, but I suppose I'm not expert on this band. I really like some parts in their songs, but others just make me yawn. I'm not really sure how to describe these guys... I suppose if more of a new wave emocore sound, with some pop influences, singing and screaming vocals. Nothing entirely exciting, but they were decent live. Also, promo sheets are stupid. 4 songs, 16 minutes. CB (Second Nature Recordings/PO Box 413084/Kansas City, MO 64141; secondnaturerecordings.com)

## CAUGHT IN THE FALL • Act IV CD

This is a sold screamo release. A vast improvement on the split LP with Eyes Of Verotika, this CD is a better recording of better-written songs. Lyrics are mostly about friends and how to make life worth something. Many say that they rip off Orchid, but I would argue its only more of an influence. The vocals are similar to those on *Chaos Is Me* but the music tends to be closer to bands like Spirit Of Versailles or maybe Saetia, with lots of pretty little parts that suddenly turn into a noisy, breaking down, chaotic spill of everyone onto the floor crying. Damn, I love these silly emo kids. This is being pressed as an 11" on Shock Value for those vinyl geeks out there. 7 songs, 26 minutes. CB (Wrist Watch Records/3724 Jackson St. #306/Omaha, NE 68105)

## CHARGE • Universal Tribe CD

Okay, I've been accused of not giving bands a fair shake or "understanding" the way they present themselves, thus forcing me to interpret them the way I choose. Well Charge fucking suck! Why, you ask? Because it is everything about hardcore/punk and the mixing of the mainstream that has been diluting and killing it since day one. In their press kit they mention sounding like Bad Brains, Sick Of It All, Absolution, Burn, and Run DMC. The only influences I hear in these guys are Rage Against The Machine. Once again. These guys suck! NW (Hell Bent Records/PO Box 1529/Point Pleasant Beach, NJ 08741; hellbentrecords.com)

## CONTROL • The Cleansing CD

More noise! This must be my lucky day. This CD is a re-release of a CD-r discography of the same name with some bonus tracks thrown in. Harsh noise with haunting noises in the background. Think Hallowsen inside your computer while on psychedelics. Nine "songs" in 45 minutes. TH (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

## CIRCLES OVER SIDELIGHTS •

On Becoming A Person CD

For once, the one sheet that came with a release was actually right on. This band delivers punishing metal hardcore in the vein of Converge or Darkest Hour. Apparently, they are a bunch of young kids who already have all the skills to pull off tight, intricate, and heavy music like this. Circles Over Sidelights gives you harsh breakdowns and dramatic moments. The sound is solid, but thankfully not overproduced. Metalcore fans, take note. LO (Immigrant Sun/PO Box 150711/Brooklyn, NY 11215; immigrantsun.com)

## THE CODE • Rhetoric Of Reason CD

The Code fires out four rocking songs full of energy and defiance. The first songs sounds like Strike Anywhere, with rebellious lyrics and catchy melodies. The second song is a ska-punk tune that sounds like Operation Ivy. Track three takes you back to the Strike Anywhere style and then track four goes back to the ska sound with an Operation Ivy cover. The production is a little too polished for my tastes, as the slick sound takes away from a raw edge I associate with DIY punk. LO (Jump Start/PO Box 10296/State College, PA 16805; jumpstartrecords.com)

## THE COMPANY ANTHEM • CD

The "best lyrics of my reviews this issue" award goes to The Company Anthem for: "This town has got to be in violation of some fire code: too many assholes packed into one small space." The singer for this band is doing a fair amount of venting about frustrations with the local scene on this one. The usual stuff: 21 year-old/more mature than thou types, PC backlash, etc. The music skirts the border between melodic hardcore and thrash, with a decidedly lo-fi feeling to it. The are a few points where things felt a bit awkward but overall its worth checking out. BH (\$4 to 31 Kellogg St. #3/Portland, ME 04101)

## CONSUME • CD

This awesomely packaged CD is a collection of songs from their EP's, split EP's and comp tracks. Members of State Of Fear Bring us some totally rocking and epic crust fucking punk. Every time I listen to this I rock out harder and my Grandpa thinks I'm having a seizure... damn this is good. Fans of State Of Fear, Shitlist, and Wolfbrigade will love this. This CD was put out by Insane Society Records in Czech Republic, and features Czech translations for the excellent lyrics denouncing gender roles, the slaughter of great white sharks, animals used for fashion, and a slew of other topics. This totally rules. CD (Insane Society Records/PO Box 6/501 01 Hradec Kralove 2/Czech Republic; insanesociety.net)

## CONELRAD • Bezoar 7"

Quirky and noisy, tech and metal, sarcastic and fluctuating. The future of audio intercourse. Lobster headed loungsters in the folds of space. Two piece thickness experimenters in handsomeness. Some things are seriously funny and some things are funny seriously. CF (Hope Records/PO Box 71151/Pittsburgh, PA 15213; hoperecords.com)

## COREY HEASLIP • Wiring Ourselves Up CD

Corey plays solo guitar rock. His songs have a lot of emotion, romance, and personal intensity. The songs here are touching ballads and sweetly rocking tunes. He comes across as very honest and real, which is always a plus when dealing with music like this. Thankfully, there is no pretension to have to look past. Corey delivers his stuff well. My only real complaint if the production level. I would prefer something more raw, and this CD can be quite slick. About half way through the lack of raw edginess started to weigh on me. LO (Comasco Records/Box 228/N Falmouth, MA 02556; comscorecords.com)

## THE COUNTY MEDICAL EXAMINERS •

Reeking Rhapsodies 7"

Remember Carcass' *Reek*? Well here is the follow up. This is Carcass worship done to perfection. Vox, solos, speed, autopsies, these guys have it all. Limited to 600 copies. Mines on clear wax! Order this now, and forever remember the good 'ol Earache days. NW (Noise Squatch/PO Box 8409/Albany, NY 12208; noise-squatch.net)

## DAITRO • Des Cendres. Je Me Consummé CD

Woahhhh. Talk about a pleasant surprise! Looking at the design, I expected this to be some kind of mellow band... but I guess in France soft sky blue and white, birds, flowers and trees = amazing emo/rock/hardcore. This is totally rocking, and pretty original, too. The booklet is short and sweet, but translated into English as well. Their lyrics from each song blend into one essay, which totally rules. They yell about social, personal and religious issues in a poetic fashion. The music here just gets me excited; a nice mix of pretty noodley parts, amazing drumming, and shake your fist parts. Some of it reminds me of Amanda Woodward, a fellow French group. Damn, I don't know how to label this... screamo, hardcore, punk, rock, whatever. Maybe that's why I love it. Europe does it again. They have a split 10" coming out with Racine! HELL YES. 7 songs, 26 minutes. CB (Alchimia/43, rue Franklin/69002 Lyon/France; alchimia-inc.fr.st)

## DOWN AND AWAY • Set To Blow! CD

This is proly what happens to Swedes like DS-13, etc. after they bore of the core go straight up pop rock n' roll. Reminds me of something that I can't quite put my finger on. Maybe like everything. Good production, catchy songs, but lacking nuts. NW (Rockstar Records/Kurbunmrst. 32-36/52006 Aachen/Germany) [Nuts, Nate?—Lisa]



# A LIGHT IN THE DARKNESS

photo by Chandler Briggs



## DEAR ROSEMARY • Hesitation Wounds CD

Metalcore with spectacular packaging. These guys have some siiiiiick breakdowns, dude. Generic comes to mind. Converge, Botch, Coalesce, Throwdown, etc. But the packaging is amazing, seriously! Burned covers, strings, little pictures, spray-painted CD-R, lots of detail—great job. It looked like it would be some mid-'90s emo to me, but I was wrong. I bet lots of kids would be into this because its pretty much a rip-off of the aforementioned bands, but not me. Six songs. CB (37 Mesa Dr./Mesa, AZ 85201)

## DECONDITIONED •

Overpopulation Begins And Ends With You 7"

This is some rocking thrash hardcore, chaotic at times and right on point at other times. Political lyrics from a personal point of view, covering topics like anti-PC backlash, double standards, kids using hardcore scene to get dates, the hypocrisy of abortion laws and laws against gay marriage. Good shit and hopefully they will get better and tighter. CD (Banal Existence Records/2706 Harvard Ave. E/Seattle, WA 98102)

## DESOLATION • Demos 7"

No Options puts out good records, with nice packaging and good sound quality. This Desolation 7"s is no exception. These four songs are from Desolation's demo. Apparently Desolation will soon have records out on Prank and Bacteria Sour. So I suspect that Desolation will become as popular as Born Dead. In fact Desolation features members of Born Dead and they hail from the Bay Area. The band also features members of Strung Up and Scurvy Dogs. I would say the music is a mix of D-beat hardcore that is influenced by lots of Japanese and Scandinavian hardcore... okay, so that is pretty much what every band sounds like these days, but Desolation do it really well. The record comes with a small poster and is nicely done. KM (No Options/PO Box 22285/Oakland, CA 94623)

## DESPITE • No Promise Of Tomorrow CD

Crazy crust punk from Wisconsin, with triple vocals growled profusely over apocalyptic guitar riffs and really fucking fast drumbeats. The songs are pretty short, but to the fucking point, and the lyrics are translated in to Spanish along with the English ones. If you're into crust punk, this is a good album to check out. In a way the guitars remind me of a Scorned LP I just listened to, but the speed is a lot faster and the vocals are a lot lower in pitch, reminiscent of Misery or Doom. Pretty fucking crusty! DJ (\$9 to Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI 54702; cahrecords.com)

## DIE YOUNG • The Message CD

Die Young plays brutal hardcore in a short and fast style. Their one sheet talks about how they sound like Madball or Hatebreed. While that may be true to an extent, it conjures up images that just don't fit this band. Die Young have a lot of powerful and positive messages in these aggressive and relentless songs. So much of their message is about resisting the oppressive forces that make us not only weak, but self-deprecating, indifferent, and stagnate. The song "The Message" speaks to motivate people in the underground to empower themselves, utilize what we have collectively made, and get shit done. The content of this band was a welcome change, especially for the sound. LO (Immigrant Sun/PO Box 150711/Brooklyn, NY 11215; immigrantsun.com)

## DISEASE • Fent De's Punk Una Amenaga... LP

First off, this is NOT the same Disease from the USA (the one that has a CD on Alone Records). I am not sure where this Disease are from, though obviously from some country where it would make sense to put out a record that is sung in Swedish, English, Catalan, and Spanish. Very fast, punk/hardcore played with a tight sense of melody and loads of energy. Really catchy and fun with good singing. This is actually really good. Sure it isn't breaking new ground, but it is enjoyable to listen to because they just put the peddle to the metal and make it fast, quick and spunky! Cool. KM (Cry Out Records/PO Box 186/Algaida 0721/Illes Balears/Spain)

## DIE! • I Hope You Die CD

Die! is your annoying old ex-friend from high school who looks you up after a decade to lie about how great his life turned out. The unwelcome anti-surprise of more modernized Minor Threat riffs and Animal Chin sampling further defleashes the carcass of this dead horse and discards it again to the continually unearthed burial ground of pointless bands hell-bent on haunting us with their '80s skate thrash. Someone loan these guys a fucking Uriah Heep record. MM (Equality Records/Via Cerenzia, 39/00178 Rome/Italy; equalityrecords.com)

## DOWNSLIDE • Nowhere To Hide CD

Crucial Response is putting out some good stuff these days. Enforcer floored me, and now Downslide come along and pretty much have the same effect with these eight songs. Wall of guitar and drum sound, mid tempo hardcore influenced by the mid to late nineties straight-edge scene but played with enough heart to convince even the most jaded hardcore fan these guys should be listened to. MA (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany; crucialresponse.com)

## DRAFT DODGER • Guantanamo Bay Holiday 7"

Australia's Draft Dodger brings us some Negative Approach/Motorhead style old school hardcore. Stripped down, raw, and powerful, these 6 songs rock along at a medium pace with well written lyrics concerning consumerism, imperialism, and war. This is good and I hope to hear more soon. CD (Endless Blockades/PO Box 3023/South Brisbane BC/QLD 4101/Australia)

## DIE LAST • Medicine CD

This reminds me of Dag Nasty's Wig Out At Denko's era with Richard Marx on vocals. I'm sorry but I believe it to be true. There is definitely some heart in this but I just can't get past the vocals. There are lots of single note melodies and soft harmonies. The mid rock tempo is always there to pick you up and make you bob your head a little. Reminds me of the few mid '90s French hardcore bands I've heard. DH (Trujaca Fala/PO Box 13/81 806 Sopot 6/Poland; trucafala.com)

## DIMLAIA • CD

Damn, total Neurosis Souls At Zero worship happening here. Dark, gloomy and depressive music. It really kept me interested and an earshot away from the speakers of my stereo. One of the few records that can take you from a mellow atmospheric part, to a heavy fucking riff. It looks as though these guys are from Memphis and have some His Hero is Gone ties? I'm a fan! NW (Life Is Abuse/PO Box 20524/Oakland, CA 94620; lifeisabuse.com)

## DOGHART TRIO • Sarcazo Political CD

Bass, bad vocals, and harmonica are what you get here. Its supposed to be funny, but I don't care to get it. 18 "songs" on this demo. NW (social\_dynamite@hotmail.com)

## THE DOOR-KEYS • Greenwood Park Mall CD

Normally, I really dig the garage pop stuff that Plan-It X puts out. The Door Keys are the first band from that label that I just don't like much; in fact I think they are kind of bad. They play melodic pop punk that is ruined by discordant music and vocals. The song aren't particularly engaging and their cute off key-ness just rubbed me the wrong way. I feel like they are just too far away from telling stories I am interested in and paying music I can get into. It's a shame. LO (\$5 to Plan-It X Records/PO Box 3521/Bloomington, IN 47404)

## DREAD ROT • There Must Be A Solution CD

Dread Rot alternates between fast, youth crew style hardcore and very pop-ish emo on just about every other song for most of the CD and then the last few songs it sounds like they got a new singer and things pick up a heavier hardcore vibe. This is pretty generic for the most part, while the alternation between pop and hardcore stirs things up a bit, no matter which mode they're in Dreadrot are somewhat cookie-cutter. BH (Ceeck Records/Jakub Tauber/Subrtova 2007/58001 Havlickuv Brod Ce/Czech Republic)

## DUCK BOMB • Claim Your Life CD

Fourteen muddy and hollow sounding punk songs. I realize this was probably recorded on a 4 track or something less tech than that, but the levels are horrible, with the drums sounding flat, the guitars almost non-existent and the vocals too high in the mix. The lyrics are of the high school punk variety, which is fine but not groundbreaking. This CD should have been reserved solely as a practice demo. PK (suckbomb.com)

## EACH PASSING MOMENT • Let Her Sleep No More CD

Five songs of metal that varies from moshy to melodic. There's a fair number of tempo changes to keep things somewhat interesting, but I found my attention wandering quite a bit. The lyrics have a recurring theme of betrayal and retribution and an anti-technology undercurrent. Overall I think the true metal-head would like this but I found it a bit boring. BH (Forsaken Recordings/PO Box 536/Pilot Mountain, NC 27041; forsakenrecordings.com)

## ENFORCER • Trail Of Darkness CD

If you enjoy bands like Madball and Breakdown (as do I), then Enforcer are right up your alley. Straight-edge tough guy hardcore that's done quite well. The sound is heavy and pummeling recalling the late '80s NYHC sound before that genre cheesed out into metal. Lyrically they go over the usual topics but the delivery is convincing which makes all the difference. Definitely one of the best releases I've reviewed for this issue. MA (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany; crucialresponse.com)

## THE EPIDEMIC • CD

Infantile, conflict-riddled, anarcho-punk with an incredibly unbaked effectiveness. I've come to detest intelligible lyrics simply because they serve as continual reminders of how nobody has anything interesting to say with this shit. Suffering through this thing, I realize anyone who likes new traditional-sounding punk is merely dwindling in the escapist romanticism of nostalgia (of which I can somewhat appreciate). However, if The Epidemic were really serious about what they're doing, they wouldn't be doing it like this. It makes sense however to think of how preprogrammed most people's tastes and interests are, especially when you consider that this was released on one of my personal least-favorite labels in the world, Rodent Popsicle. Agonizing. MM (Rodent Popsicle Records/PO Box 1143/Allston, MA 02134; rodentpopsicle.com)

## EXPLODER • CD

No, this is not the same band as The Exploder. Exploder is an indie/punk inspired melodic hardcore band. Their songs are mildly rocking and the vocals are plainly sung. Exploder has personal lyrics about feeling good or feeling bad; neither of which really spoke to me. Overall, this band was just lackluster, hardly explosive. The CD drags on through ten songs. LO (Moodswing Records/3172 East Ponce De Leon Ave./Atlanta, GA 30079; moodswingrecords.com)

## EXPLOSIONS IN THE SKY •

The Earth Is Not A Cold Dead Place CD

Five songs of epic instrumental indie rock that is gorgeous and exhilarating and fucking brilliant. It's like taking Godspeed You Black Emperor and stripping away the field recordings and strings, but retaining the beautiful interplay of the guitars which build and build to "explosive" proportions. The first time I heard this CD was on it's street date, back in November 2003. It happened to be raining on that day, which fit perfectly with the slower, more introspective parts of these songs. Listening to this CD is like experiencing the dynamic aspects of an intense summer thunderstorm. Sometimes, it's dark, windy, raining, maybe even hailing, but then the clouds part and let the sunshine warm everything up. Every year I make a top 10 list of the best records I have heard and this one made it all the way to #1 for 2003. I can not recommend this enough. If you don't already have it, go out of your way to get it. Essential. PK (Temporary Residence Limited; temporaryresidence.com)



### FEAR OF GOD • *Discography LPx2*

Apparently there were only 800 of these made. Clearly this was meant for fans of Fear Of God. If you don't know them then don't sweat it because you ain't going to see this record for sale anyway. But if you are a Fear Of God enthusiast then you need to get on the internet and hunt this fucker down. There are 95 tracks featured here and 18 of them have never been released. It comes in a gatefold LP jacket with a poster and a fat booklet. Someone that really loves Fear Of God put some time and energy into this. Start hunting. KM (Mad City Mailorder/322 Maple Ave #2/ Madison, WI 53704)

### EVERGREEN • *Evergreen CD*

Oops, wrong Evergreen. This totally sucks, and it comes with a promotional information page. Reissue? Please, put this back where it came from. Garage-rock with "strolling, funky bass" and "drunken vocals." Umm, yeah. Hello used bin. 13 songs, 46 minutes. CB (Temporary Residence Limited; temporaryresidence.com)

### ELEMAE • *Sleeping With Adrenaline 7"*

Ugh... this is a bad version of Cross My Heart with keyboards. What is this crap? CB (Ignition Records/1 Chandos Rd./Turnbridge Wells, Kent/ TN1 2NY/England; ignitiononline.uk)

### THE FREEZE • *Freak Show/Crawling Blind CD*

Two older Freeze LPs from the '90s on one CD. The Freeze were an awesome Boston hardcore band that was often overshadowed by SSD, DYS, Gang Green, the F.U.S. and other great Boston bands. Personally, I think The Freeze were better than some of the more well known Boston bands from the early '80s. However, I don't think that these LPs from the '90s are anywhere near as good as their releases from the '80s. Still as a Freeze fan I enjoy listening to this CD. When these LPs originally came out I didn't bother buying them as I felt they were too rock and not really what I liked about The Freeze. In retrospect maybe I was a bit too harsh. There are good songs on here, but over all I think The Freeze gave up too much of their harsh edge for a smooth rock sound. *Rabid Reaction* and *Land of The Lost* are way better LPs. Still, I am glad I gave this a go. If you already dig The Freeze and have their early material then by all means check this CD out, BUT if you aren't familiar with The Freeze then please pass on this CD and pick up the *Rabid Reaction/Land of The Lost* CD that came out on Dr. Strange. It is simply a far better CD. KM (Dr. Strange Records/PO Box 1058/Alta Loma, CA 91701)

### FELLOW PROJECT • *If We Were Mariachis... CD*

Fellow Project plays mellow music with lovely tones and introspective lyrics. Their use of instruments like the mandolin and flute gives them an airy feel. Both vocalists bring something to the style as the female's vocals are smooth and the male vocals have a '60s protest quality. The songs here seem to float along with a presence that comes from the power of the sound. This set of songs is nice, in its mellowness. It seems like this would be an intensive and interesting live show. LO (Burn It Down-Rebuild/153 E 17th St./Huntington Station, NY 11746; burnitdownrebuild.com)

### FIGHTING DOGS • *CD*

This is very metallic hardcore that still retains a raw feeling to it. At times it reminds me of His Hero Is Gone, but its not quite as heavy. At other times the metal influence comes more to the front and it almost takes off in a Rorschach direction. As one might expect with the description so far, the vocals are the in the growly/screamy part of the spectrum. The lyrics are political in an abstract sort of way, some of the song subjects aren't immediately clear with the included explanations in the liner notes. This is definitely worth checking out. BH (Ed Walters Records/11 S 43rd St./ Philadelphia, PA 19104; edwaltersrecords.org)

### FIYA • *Make Joy, Make Strength LP*

When these guys came to town recently people were comparing them to Rites Of Spring, and after seeing them I could agree with that comparison. This record makes the comparison a bit clearer. There's a lot of energy in Fiya's music that comes in a package that is melodic while maintaining a raw sort of urgency. The songs vary in tempo quite a bit keeping things fresh throughout. Vocal-wise they have a strained sort of singing that skirts the edge of yelling, with lyrics that are of the personal sort without being opaque. There are a few awkward spots but overall I would recommend checking this out. BH (Obscurist Press/PO Box 13077/ Gainesville, FL 32604)

### THE FLESH • *Sweet Defeat CD*

This is Gern Blandsten's new, old disco punk thing. These four songs are sexy and funky. Fun to listen to, though not particularly meaningful. The collaboration of keyboards, real drums, and strong vocals in this postmodern mix works well. This CD has three songs and one remix. LO (Gern Blandsten/PO Box 356/River Edge, NJ 07661; gernblansten.com)

### FOUR LETTER WORD • *Crimewave! 7"*

Here are four more upbeat punk songs by Cardiff's finest. I find it interesting that (to me) So Cal style punk has had an influence on bands from this area. The songs on this 7" are very Dead Kennedys/Adolescence-like. Once again this is just personal conjecture. Socially minded fast and straight forward punk sums it up. CF (The Newest Industry/Unit 100/61 Wellfield Rd./Cardiff/CF24 3DG/UK; thenewestindustry.com)

### THE FLYING WORKER • *7"*

This French band is pretty damn good, especially if you like Orchid. They sound a lot like Orchid with their bursts of chaotic energy and arty introspective meanderings. This sound really works well if done right, but if done wrong it can be awful. I have heard a lot of bands turn this sort of thing into a mess of noise that isn't worth much, but The Flying Worker are competent enough to pull it off. Ultimately this 7" sounds way better than a lot of screamo crap today as I think screamo is one of the worst sounds for bands that don't know what they are doing. Most screamo is just a collection of chaotic noise that rarely manages to become true songs, but The Flying Worker definitely not one of those bad screamo bands. If you can't find this 7" then I believe these songs are also on their CD that came out on Electric Human Project. KM (We Are Not Wizards/Jason Maddox/107 Greenbriar Dr./Jacksonville, NC 28546)

### FINAL BATON • *Cul Sec CD*

Five songs of French post-screamo? The male vocals are screamed over post hardcore rock. These songs tend to drag and I wish I could read French, because the energy of this CD is definitely in the vocal delivery. From what I could make out, the lyrics have a political slant to them. The guitar solo at the tale end of the fourth song is oddly fitting, but the artwork on the cover is horrible. PK (final\_baton@hotmail.com)



photo by Chandler Briggs

### THE FOG IN THE SHELL • *A Secret North CD*

At the end of this one Simpson's episode there's this escalator to nowhere, people just ride it up and up into the clouds to be just unceremoniously dumped off the end. Listening to this reminded me of this escalator, the songs build and build but ultimately you just get dumped off at the end feeling like you haven't really gone anywhere. The songs do build up a fair amount of intensity at points but there's no energy to really set things off and the music tends to fade into the background as it meanders along. So I suppose I could suggest it to someone who's just looking for some mellow background music, but if you're looking for something that will hold your attention this probably isn't it. BH (Dufresne; dufresneattack.com)

### FULL SPEED AHEAD • *Born To Lose CD*

This is the long awaited final release from Full Speed Ahead. Recorded four years ago, it took a while to get all the shit together for this CD. One of those things being the full color Pushead artwork for the cover. In their day, Full Speed Ahead was a popular skate-core band with an old school hardcore sound. They play fast, tight, and angry punk with a good dose of melody. The best song on here is "Overload." It is an energetic anthem with lots of catchy riffs and song along parts. If every song on here were like "Overload" this CD would totally shred. As is, it is still good... but it starts to get a little repetitive towards the end. There are 16 originals and

one Black Flag cover on this CD and it is hard to keep the energy up for that many songs of this style. Which probably explains why the 7"s that came out when they were around we so popular. It is the right format for the genre. Still, Full Speed Ahead is pretty good. LO (Manic Ride/PO Box 42593/Philadelphia, PA 19101)

### GLASS CANDY • *Bräckliga Kvinnor 7"*

Oh, you are so alluring with your sultry vocals and off beat drums and guitar. On this record there is one original and one Bowie cover. I really liked the idea of fleeting beauty behind "Brittle Women" and the way the vocals overpower the music (like Patty Smith) give it a starkly poetic quality. This 7" is on blue vinyl and limited to 500. LO (Release The Bats Records/Tellusgatan 22, 4:e van/415 19 Goteborg/Sweden; releasethebats.com)

### GHOSTS • *Whispers From The South Pole 7"*

This two song seven inch is really weird. It reminds me of a more upbeat/poppier Elliott. I'm kind of digging this, until he pulls this vibration of his voice. Totally turns me off. Otherwise, I wouldn't mind listening to this more often. The B side is even more pop. Lyrics are poetic and personal. Yep... I've concluded that the singer is a goat. CB (Magic Teeth Records; magicteeth.tripod.com)

### GO IT ALONE • *Vancouver Gold CD*

Okay, so this is what good youth crew sounds like! (I think?) Pissed off, great recording, nice layout: this is a nice release. What's funny is I saw these five Canadians almost a year ago at Gilman Street with Light The Fuse & Run, Transistor Transistor, and Under A Dying Sun. Random. I remember one of the guitarists telling everyone to see his other band in a few weeks: The Red Light Sting... What the hell? Either way, the lyrics are typical youth crew from what I can tell, but pick this up if you're into any youth crew stuff. I think they are vegan straightedge too, but I could be wrong? Six songs. CB (Straight On Records/218 Grand Ave. #201/ Long Beach, CA 90803; straightonrecords.com)

### THE GREY • *Open Credit CD*

I almost want to give The Grey's *Open Credit* CD the emo-pop label, but its a bit on the heavy side to really fit that mold exactly. At times The Grey builds up a good amount of intensity but much of the time the songs just sort of dragged along and didn't really have enough momentum to keep me interested. The lyrics are of the personal variety without being too abstract. This is put together well, but it just lacked something to keep my attention, it felt like I was waiting for the songs to build up and go somewhere but they never just took off. BH (Spectra Sonic Sound Records/PO Box 57043/163 Bell St./Ottawa, ON/K1R 6P0/Canada; spectrasonic.com)



#### GLENN JONES • Thus Is The Wind That Blows It Out CD

This is acoustic guitar music played without any accompaniment by a guy from a pretentious post-rock band from the early '90s called Cul De Sac. I imagine nowadays after his promising stint at Juilliard that Mr. Jones is a quite down and out but happy-go-lucky old scamp drifting somewhere in his early forties and scraping by performing for passersby in some New York City subway. Here, Jones breezes flawlessly through several varieties of stylistic terrain with such fluid beauty that I was reduced one to tears on instant. His intoxicating melodies that shift from folk and blues, to Spanish, to Mississippi Delta slide, then to classical come across in a way that isn't so complex that it stays lodged in your head for days. Obviously it is apparent that Glenn is as much a gifted virtuoso as he is an unfuckable badass. All this heady bullshit may sound like way too adult contemporary for most HeartattaCk readers, but one must keep in mind the punkiest thing someone can do with a CD like this is have the nerve to send it here. MM (Strange Attractors Audio House/PO Box 13007/Portland, OR 97213; strange-attractors.com)

#### GENERAL MIGGS • Adopt A Throwaway CD

Playing a sound that seems like a punk/indie hybrid from ten years ago, General Miggs brings you nine melodic and interesting tracks in the vein of Jawbox. The most fun of them being "Operator" because of the way the choruses explode and the whole song jingle-jangles along. Yes, I mean jingle-jangle. Their "Disappear And Repair" has an equally catchy melody, though this song's high note are the fun vocals. General Miggs strike me as a band not really in the punk scene, but more in the college rock scene that flirts with us for a few impressionable years. LO (BC Records/45 Lincoln Ave./Tuckahoe, NY 10707; bcrcs.com)

#### HARRY BALZAGNA AND THE TEENY WEENIES • 7"

Total skate party! Harry Balzagna And The Teeny Weenies have come to deliver the fun. They play the kind of thrash that makes you happy and silly. This is party thrash. Songs full of youthful energy and punk rock attitude thrash played by a gaggle of young kids. It is all about being happy, being yourself, and skate boarding (of course). They even have a theme song where they just shout their name a bunch! LO (Snack Attack! Records/938 Capital St./Costa Mesa, CA 92627)

#### HE TAUGHT ME LIES & RICK GRIBENAS • Genealogies And Collaborations LP

This LP is a collaboration between hardcore band He Taught Me Lies and tape artist Rick Gribenas. A lot of this sound reminds me of Floodgate. They have similar melodies backed up against similar hectic breakdowns. Lots of early nineties hardcore influences filter through this record, but Floodgate is the band that stand out the most in similarity, especially on "Stonewall." Other collaborative songs have a more pronounced noise style, with a minimalist scratching, buzzing, and banging comprising what you hear. Genealogies And Collaborations is a coming together of music, words, images, and ideas. The songs discuss political issues for society and personally political issues close to home. Each song's lyrics have commentary from the band that shows a lot of thought and care. For those reasons, it is a kickass hardcore record. The sincerity and originality of this LP speaks to how special hardcore can be. Good job, guys. LO (Hope; hoperecords.com)

#### THE HIFI MASSACRE • Disarm The Humans CD

The HiFi Massacre plays hard-hitting music that is layered with edgy melodies and coated with the pained screams of the vocalist. The sound is weighted in crunchy guitars and constant crashing of drums. There are some good points brought up in their lyrics about the loss of humanity in the world and our state of self-destruction. Six songs of metal influenced hardcore on this CD. LO (Red Etiquette; redetiquette.com)

#### HOLY SHIT! • What The Fuck? 7"

The name of this record pretty much sums up how I feel about this record as well as this band. Too bad it is disgust rather than amazement. Ugh. Its hard to differentiate between songs on the record itself or the insert, so I'm guessing there's about 11 songs total at 45 RPMs. The songs are short and the lyrics are actually fairly decent. But the music is what kills it. They are trying to pull off something thrashy and fast, but they are just playing their instruments by themselves rather than together, like each member is in their own little world. It's not my cup of tea, but maybe you'll enjoy it. TH (Andy Jungwirth/2658 N Booth St./Milwaukee, WI 53212)

#### THE HORROR • Insobriety & Insubordination CD

Someone needs to tell these posers that there's a brilliant band (ex-Vorhees guys) with the same name, and they are actually good. Of course these guys are from Florida. If you like water downed pop "punk" done in the East Bay wannabe style, then this is a perfect record for you. NW (Signal Path Records/PO Box 14747/Gainesville, FL 32604; signalpathrecords.com)

#### HOWARD HELLO • Don't Drink His Blood CD

What the shit? If I wanted to hear Enya I'd go hang out at the gem collectible store at the mall. Oh wait, this isn't bad mystical new age, this is really bad mystical electro pop with Enya vocals. Since I am hardcore, I am obligated to hate this, so I do. Suggested target demographic: cultivated retards who collect sound recordings of rainforest habitats. MM (Temporary Residence Limited; temporaryresidence.com)

#### HUMBLE ARY • 6"

Even if the music on this piece of white wax was terrible, I would buy it because of the sweet packaging. The inserts are each a different sized piece of paper and are stapled together in the middle of the sleeve like a book. The slower parts of the new Off Minor LP sorta remind me of what Humble Ary sounds like. Beautiful guitars and groovy bass lines with lyrics that are shouted and not screamed. Mine is numbered out of 300, so get this before it's sold out forever. TH (Ash From Sweat/1609 North St./Boulder, CO 80304; metallicweb.com/ashfromsweat)

#### I OBJECT! • 7"

I am in love with this band. Can you say "positive?" Youthful sounding hardcore with a slight thrash influence and songs that range from teenage pregnancy, record collecting, and friendships. Eight songs total, but its only 1 sided. They are also on the comp CD that comes with the new *Short, Fast, & Loud* 'zine. Good stuff all around. I want more! TH (Punks Before Profits/209 Center St./Olean, NY 14760)

#### INTENSE YOUTH! • Self Destruct 7"

This is a solid record. Intense Youth! delivers four hard hitting songs with excellent lyrics. Their sound is a mix of straightforward hardcore and heavy crust. It seems influenced by His Hero Is Gone, without copying the sound. Brutal heaviness gets broken up with moments of harmonious clarity and catchy breakdowns. It is a heavy in a really effective way. These songs talk about life in (urban) America. Issues of patriotism, media, work, community, and history are all strong themes. The lyrics speak for themselves, but Intense Youth! does one better by including some smart afterthoughts about their songs. Both this 7" and their split 7" with Caustic Christ have been nice surprises in my review bin. LO (Behold The Youthquake/PO Box 10223/Pittsburgh, PA 15232)

#### IN THE FACE OF COLLAPSE •

This Wretched Slumber CD

This CD was recorded in their basement, duplicated themselves, and the booklet was all done by them at the local copy shop. This is a truly DIY release, and this spirit carries over to the music. All of these songs have the sound and spirit of an early '90s melodic hardcore record—which my kind of thing. They have a raw sound that brings in harsh guitar moments, catchy melodies, and screaming (you can understand). The different parts of their style reminds me of all kinds of good bands, like Floodgate, Rites Of Spring, Groundwork, and Sinker just to name a few. In The Face Of Collapse has a lot of ideas to communicate about. This CD has tons of songs, all of them with political and social relevance. The music is pretty good, but there is so much more going on beyond the sound. I really liked this CD. LO (Nick/Das Fantastikal Haus/313 N 8th St./Columbia, MO 65201)

#### IN ARM'S REACH • 7"

In Arm's Reach some out swinging with six strong hardcore songs. They play straight edge hardcore—or, at least, a style popularized by straight edge bands throughout the years. Power chords, breakdowns, and in your face vocals are the main elements at play. If this band isn't from the east coast (Boston specifically) they damn well sound like it and should probably move there. The cover art for this record was done by Mike Bukowski. It features two young hardcore kids fleeing from the destruction (they probably) created as power plants, concrete towers, bombs, and barrels are burn uncontrollably. Is In Arm's Reach saying we need to flee from our fucked up world, or that we should strike the match? The art is ambiguous but, as with all MB art, slightly cartoonish and sort of cute. LO (Anger Management Records/Nijvelsebaan 161/3060 Korbek•Dijle/Belgium; am-records.com)

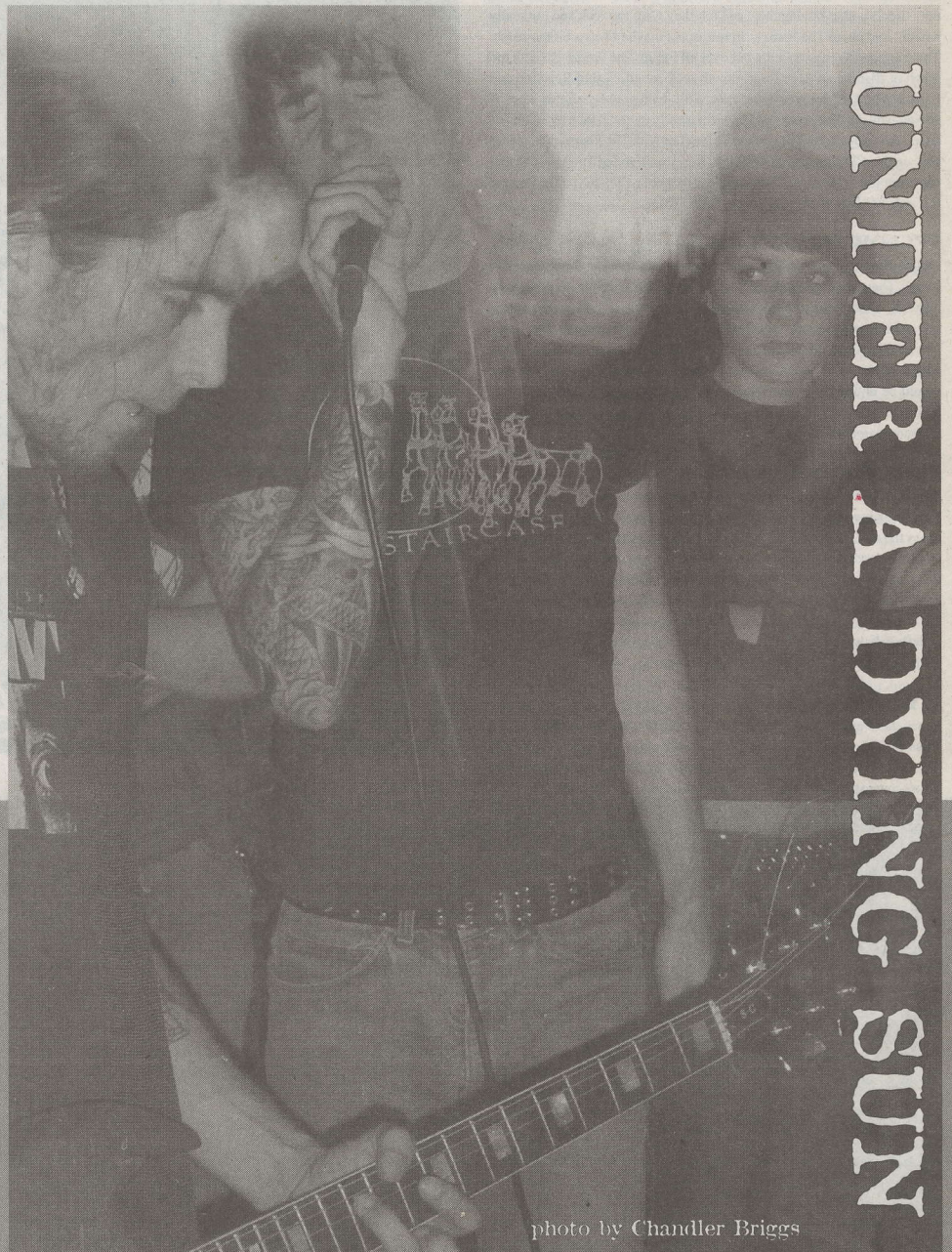


photo by Chandler Briggs



## INIAMY • 7"

Iniamy delivers lively and aggressive hardcore punk from Norway. Their songs are full of distorted guitar melodies, punishing heaviness, and balls out vocals. Every aspect of this sound comes packed with intensity, and it all gets layered together to create a thick sound assault. Their angry lyrics fit well with the compelling misery of the music. LO (Sjakk Matt Plater c/o Tarjei Moksnes/Post Box 7008/0306 Oslo/Norway)

## I SPOKE • CD

I Spoke plays hardcore in the vein of Reversal Of Man. Heavy music that blasts out sudden, fast tempo parts where all the elements seem to be banging together. With strained screaming throughout, you have to bring up screamo. There are some very smart lyrics (and liner notes) about the consumption of Western civilization, the importance of voice, and multiculturalism. In just three songs, this band communicates a lot more than most. LO (157 Beverley St. #1/Toronto, ON/M5T 1Y7/Canada; sonc.org)

## JED WHITEY • Mongoloid Cage Match CD

Straight-forward punk rock with stupid lyrics. That's how the promo sheet that came with this describes it at least. I'd have to agree, its punk without much pop in it. Musically its not too bad, there's a good amount of energy. A few of the songs drag a bit but they're short lived. A cover of Devo's "Uncontrollable Urge" is included among the tracks. Its a fair rendition but I prefer Econochrist's version. Its nothing new but it is well done. BH (Manic Ride/PO Box 42593/Philadelphia, PA 19101)

## KARST • Vision Of Insane Hope CD

Ever wonder what happened to Damad? Well here you go, Victoria's (the vocalist) band after Damad. Heavy fucking shit, merging heavy metal and punk into one big 'ol riff. Nice fat production, and killer artwork make this something that brings a breath of fresh air into a sometimes-stagnant "scene." A great sounding battle album. Ten neck breakers on this disc. NW (Hater Of God/PO Box 666/Troy, NY 12181; blackmatterrecords.com)

## KILL YOU IDOLS • Live At CBGB's CD

Recorded from a live show in 2000, this CD has sixteen fast hardcore anthems that you would expect from Kill Your Idols. The recording is pretty solid; you get a great sense of what this band was like live. Kill Your Idols plays straightforward, classic hardcore, with no holds barred. They rip through every song with energy and intensity galore. There isn't much information about the songs inside this CD jacket, so I guess they already figure who pick this up are already fans. LO (Ass-Card Records/Annenstr. 5/44137 Dortmund/Germany; asscardrecords.com)

## THE KILLING GIFT • Who Watches The Watchmen? CD

This CD is much more than I expected. Remember bands like Ashes and Samuel that had heavy music and really beautiful female vocals? The Killing Gift has a lot of the same elements, except the vocals here are much more dynamic. I always hated how those bands just had girls being light and pretty. This band gives you a singer who can really sing, but with an edge and power that isn't wimpy. The music is fittingly dramatic and heavy, while at the same time keeping an easy melody in each track. For me, the music is really just background to the captivating vocals. LO (Immigrant Sun/PO Box 150711/Brooklyn, NY 11215; immigrantsun.com)

## KRIEGSTANZ • 10"

Kriegstanz is the new D-beat/crust-punk band that features Jos of Seein' Red and people from Cathode, the Barnhouse Effect, Betercore & Orwell Nation. They hail from The Netherlands. Heavy and brutal yet catchy, with political lyrics. This is a really solid release. Good stuff. I think this band could become pretty popular if they stick around. The 10" comes with a patch that features a gas mask and the words Kriegstanz... very crusty punk! Patches are probably the best marketing tool! Would Aus Rotten or Filth be as popular without the patch?! Ha!! KM (Opiate Records/Flat 5/6 Devonshire Place/Brighton/BN2 1QA/United Kingdom)

## THE KINDERCIDE • CD demo

This is mediocre grind/thrash/hardcore from a rad label, Ash From Sweat. The layout is really awesome and detailed though. I can't believe they put together 50 of these, all hand numbered. I would probably pull my hair out around 20 or so. They cut out each letter for T-H-E-K-I-N-D-E-R-S-I-D-E. Dennis, your label rules. Go Colorado! CB (Ash From Sweat/1609 North St./Boulder, CO 80304; metaflcweb.com/ashfromsweat)

## KOLOKOL • Til Bake Til Start 7"

This band delivers crushing melodic guitar mixed with distorted bass and crazed punk drumming (and screaming) on every song. The style is loud, fast, and engrossing. I like the way they bring together catchy songwriting and heavy, crazy energy. Kolokol are from Norway and sing in their native tongue. The lyrics (or ideas behind them) are translated into English as well. The ideas run the political gamut of dealing with socio-economic trappings of the modern day, international struggles for freedom, and the looming threat of war and violence. The overall sound of the record is quite raw, which is always a plus. LO (Sjakk Matt Plater c/o Tarjei Moksnes/Post Box 7008/0306 Oslo/Norway)

## KAMMERFLIMMER KOLLEKTIEF • Cicadidae CD

Ten jazz influenced ambient instrumental songs with bits of electronica and assorted treatments thrown in for good measure. Cicadidae is the

third full length from this German six piece collective, whose previous records were released on Staubgold in Germany, but have now been domestically released on Temporary Residence. The material presented here meanders about in a spacey, melancholy sort of way, which makes for a good soundtrack to a dreary or otherwise uneventful day. Occasional bursts of saxophone help to ground a few of these songs, but most of this flows along fluidly, like spinning leaves in moving bodies of water. The glitchy electronica found here does wonders for bands like Worm is green, but doesn't add enough texture to the ambient core of these songs. The one exception being the song "Mantra," which utilizes warm piano to offset the electronics and contrast the odd whale-like sounds of the saxophone. The track that follows reminds me of Massive Attack, but then the remaining songs revert back to the low key ambient, mostly forgettable quality of this album. PK (Temporary Residence Limited; temporaryresidence.com)

## LA MI VIDA VIOLENTA • We Are Ghosts CD

Two self released songs of semi-epic jazz/funk ensemble rock from this 8-piece. Lots of trumpet, sax, flute, bongos, drums, and other assorted instruments I couldn't pick out encompass both of these tracks. The male/female vocals start out in both songs, but gradually give way to jammed out instrumentals that go on for too long. The lyrics are arty personal reflections, that seem to flow with this style. However, this material was too jazzy for my tastes. Anyone who thought the final Black Eyes record was too much, will find this to be an even harder pill to swallow. PK (2042 Main St. #6/Three Rivers, MA 01080)

## LAWSTREET 16 • Off The Sidewalk CD

I'm not nearly as much into furious pits, pile-on's, and sing-alongs as I am with genocide, solitude, and the timely destruction of all these Euro hardcore bands trying to be retro. It's time this was made clear. My open letter to these guys would go something like as follows: "Fuck off, Lawstreet 16. My professional advice for you would be to quit what you're doing immediately because you are not good and I doubt you will ever be. This is because your paltry geographic location alone predisposes you to suck. Thus, I cannot imagine how this band is fun for you either. Furthermore, allow me to level with you here: you'll never be remembered or be as important as the bands you're copying. Everything you're trying to do has already been done better, in a time when it was actually sincere. Just because there isn't anybody in Belgium with the slightest spark of musical ingenuity doesn't allot for such a hodge-podge, beer-binged bad idea for a bunch of portly ex-skinheads to stay 'old school.'" Anyone unfortunate enough actually know these guys, please be so kind enough as to forward them this message. MM (Massak Records c/o RPP/PO Box 48/BXL 19/1190 Brussels/Belgium)

## LE SCRAWL • Eager To Please CDep

Big ups to these dudes in Le Scrawl for keeping the ska-grind scene alive. There are thirteen tracks of pure mania. The second track, "Antisocial," isn't a SkrewDriver song (sigh!). Anyway, it's kinda like putting ketchup and chocolate in your mouth at the same time, or, not knowing if your skanking or grinding. If someone asked me what I thought of this CD, I would tell them: "No I have never been picked up by the head in an elephants mouth, but I'm always willing to try something new." The 10" vinyl is available from RSR in Germany. CF (Life Is Abuse/PO Box 20524/Oakland, CA 94620; lifeisabuse.com or RSR c/o Sandro Cessner/Strasse Des Friedens 45/07819 Mittelpöllnitz/Germany)

## LHD • Curtains CD

The one sheet for LHD says they are a "double flame-thrower unit from Los Angeles." I don't know how they get the comparison to a flame-thrower other than the fact that they aurally destroy your unsuspecting ass. Five songs of some of the harshest noise imaginable thanks to Phil Blankenship of The Cherry Point and John Wiese of Bastard Noise. As much as I love noise, I find it hard to review it. Jehf says it just sounds like birds chirping, but he doesn't know anything. Get your grubby little hands on this while you can. TH (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

## THE LOCUST • Follow The Flock, Step In Shit CD

Here's a small, square-shaped CD that contains the Locust's second studio recording. It's a re-release of their songs on the split with Jenny Piccolo. What can I say about The Locust that you don't already know? These guys are infamous in the hipster hardcore scene... The CD is 3 tracks of chaotic noise, screaming, weird synth sound effects and riffs, and overall an extremely abrasive listen. It is comparable to their first self titled album, and has the same sound that they used to have a few years ago. I would think this would be ideal for the collector, mostly. Interesting stuff! DJ (Three One G/PO-Box 178262/San Diego, CA 92177)

## LORDS • The House That Lords Built CD

Lords plays explosive rock and roll with a snotty hardcore twist. Their sound is loud and intense, with lots of crashing tones and wild screaming. In some ways, they remind me of Let It Burn. Seemingly overflowing with angst and anger, the lyrics decry silly social conventions and normal modes of thinking. This is the first Initial release I've heard in a long time that actually sounds good. The only drawback to this CD is the hidden track that sounds like the whole CD played backwards. Though original, that wasn't very interesting to me. The original artwork is a colorful blast of buildings and speakers—and it looks pretty cool. LO (Initial Records/PO Box 17131/Louisville, KY 40217; initialrecords.com)

## LKN • In The Leap Year CD

Fifteen songs of singer/songwriter rock with female vocals. Apparently, Lauren plays most of the instruments on this recording, with some help from a couple of friends filling in on bass and drums on a few select songs. At times her vocals have an interesting androgynous quality to them, but the music wasn't dynamic enough for my tastes, even though there were interludes of piano and touches of xylophone and other instruments throughout. No lyric sheet. PK (Greyday Productions/7027 N Moore Ave./Portland, OR 97217)

## MAHI MAHI • He No Wa CD

Mahi Mahi play mixed up electronic music that seems heavily influenced by newer GSL bands and later Milemarker songs (that aren't very good). Their lyrics are cryptic. Which also means they don't make any sense and probably aren't about anything. To their benefit, they try to minimize the presence of the vocals so you get sucked into their quirky sounds and don't dwell on what they are(n't) saying. LO (Corleone Records/PO Box 65/Providence, RI 02901; corleonerecords.com)

## THE MANHATTAN PROJECT •

### The Sounds Of Vindication CD

Metal that has crossover appeal in the hardcore scene currently has six main elements: straightforward vocals (not necessarily that evil, growled style), layered riffs, cryptically emotional lyrics, dramatic elements (melodies preferably), the occasional fast breakdown, and slick production. The Manhattan Project has all of this and they do it all well. People who can't get enough of this stuff are lucky because it seems like the only thing coming out en masse anymore. So The Manhattan Project falls into the ranks of metal hardcore music released on CD and pushed on the world by Lumberjack Distro. I, for one, have gotten long since tired of it but I must be the minority... LO (Forsaken Recordings/PO Box 536/Pilot Mountain, NC 27041; forsakenrecordings.com)

## MARY CELESTE • Our Guernica CDep

Very Dischord style, despite being from Pittsburgh. It's not bad, but there is nothing original at all about this. Everything is by the numbers from the opaque lyrics, vocal style, etc. Ehhh... I would rather listen to the originators than the imitators. MA (\$6 to Hope Records/PO Box 71154/Pittsburgh, PA 15213; hoperecords.com)

## METALUX • Waiting For Armadillo CD

Metalux is electronic music with heavy keyboards and lots of vocal effects. Most of it sounds like odd spoken word/poetry over video games. Oscillating between ambient and so in your face there is no escape, Metalux are reaching out in all sort of directions. Not typical music, but typical stuff from Load. LO (Load Records; loadrecords.com)

## MIHAI EDRISCH • L'U Sans L'Autre CD

YES!! Just as good, if not better than this label's other CD I reviewed. (Daitro was the band). Awesome drumming, reminds me of faster Yaphet Kotto. The guitars are fast and sound great, then they slow down with the drums and make me head bang slowly. Then it gets technical... This is so good! Crap, I need to move to France—they've got it going on! I have no idea what you're saying but I want to get up front and scream along. The packaging is original, too: its cork with black paper and a white with red label along the front. Good call. I love being surprised with great releases. This is what makes reviewing worthwhile. Get this CD, along with the label's other stuff too. 9 songs, 30 minutes. CB (Alchimia/43, rue Franklin/69002 Lyon/France; alchimia-inc.fr.st)

## THE MISTAKE • Fuck Everything Up CD

This is some tough hardcore with lots of loose breakdowns and shit talking. This is pretty wearable down. For those who want to mosh, I guess... Well, I guess Southern California might be the right place for you. DH (Prime Directive/PO Box 571/Balboa, CA 92661; primedirectiverecords.com)

## MY FAVORITE CHORD • Romance Is Dead CD

My Favorite Chord plays eleven tracks of melodic, romantic, poppy hardcore on this CD. The sound is a little polished and the songs have a lot of rock. The whole thing sounds good, but I don't really care about the style. I'm sort of tired of bands like this that only really talk about personal issues—especially in today's world. I feel like the only thing they have to offer is rock. Either I've had enough rock or I just want more at this point. In the US, this is what radio friendly punk sounds like—I'm not really sure how mainstream this is for Germany. LO (Ass-Card Records/Annenstr. 5/44137 Dortmund/Germany; asscardrecords.com)

## NEW BRUTALISM • Territorial Reconstruction 12"

Members of the Red Scare rocking out like Shellac. Where's Steve Albini? TH (ABC Group Documentation c/o Jeremey Stabile/264A Elmira Pl. NE/Atlanta, GA 30307)

## NIGHTFIST • The Epic CD

Nightfist sounds like a third rate superhero. Maybe he will be in the Hellboy sequel. I don't know what to think about this band. Should I laugh? Is it good? No fucking clue. Its like midi files of Yes songs mixed with Manowar. Its all instrumental and somewhat interesting prog-rock power metal shit. If Rick Wakeman hung out with Spinal Tap they would make this album, no doubt. MAH (Temporary Residence Limited; temporaryresidence.com)



## THE NATIONAL ACROBAT •

TNA: The Complete Recordings CD

As the title suggests, this is everything this short lived Louisville band recorded, included four unreleased songs. I never got into this band when they were around, but I remember seeing comparisons to Swiz somewhere (probably in an Initial catalog or one sheet). That comparison holds true, if you slow Swiz down and add a contemporary heavy edged metallic feel to the songs. The arty, angst ridden and sometimes cynical lyrics seem appropriate, but typical. Members are now in Breather Resist. PK (Initial Records/PO Box 17131/Louisville, KY 40217; initialrecords.com)

## NAUTICAL ALMANAC • Rooting For The Microbes CD

This is noise. Not the kind of noise you Dad thinks hears when you're listening to Void and he storms in screaming, "Turn off that noise." This is the kind of noise that makes you think they are doing construction next door. Or maybe the radio isn't in tune. Or maybe your cell phone is picking up someone else's conversation. Or maybe that annoying part of the pre-show when the band is tuning and vocalist keeps saying, "Check, check 1-2" into the mic. This is the soundtrack to a headache. An all out assault on what is deemed music. LO (Load Records; loadrecords.com)

## NEW MORNING CHANGING WEATHER • CD

I like when bands explain what their lyrics mean, and this band does that. The music is pretty bad though, and I think there name is a (The) International Noise Conspiracy album title. Isn't it? Maybe that comes from something else... I don't know. They play frantic screamy stuff with vocals that are like fingernails on a chalk board in a classroom full of dying cats. But they seem like pretty right on dudes. There is a "books to check out" list in the back of the insert. That's kinda cool. Maybe they should do a 'zine or something, cause I don't think this band thing is gonna work out. MAH (\$8 to Big Brown Shark c/o Justin B./300 N Brighton/Kansas City, MO 64123)

## NEVER ENOUGH • Our Will Is Done 7"

How can I not like this record? The singer is wearing a sleeveless Crucifix T-shirt in one of the band photos in the insert! Anyone that knows me has seen me wearing my sleeveless Crucifix T-shirt! Could we be long lost brothers? Hmmm... But seriously, we both have the same sleeveless shirt!!! No kidding! Anyway, Never Enough plays youth crew hardcore, but their lyrical content is pretty hardcore punk... even a pro-atheism/anti-religion song. Angry messages put to well done straight ahead youth crew hardcore... plus a sleeveless Crucifix T-shirt! Two thumbs up from me. Good stuff. KM (Firestarter Records/2981 Falls Rd./Baltimore, MD 21211)

## NICE NICE • Chrome CD

Sixteen instrumental (okay, there are underlying vocal treatments in 4 songs), mathy indie rock songs. The material presented here is incredibly dynamic, with lots of odd percussive instrumentation, weird effects, moody atmospheres and dub influenced jams. The fact that these songs were recorded live with no overdubs by only 2 people, makes this record mindboggling, to say the least. If you're into 2 piece eclectic instrumental rock, this could be for you. Fans of Constellation, Alien8, and Load Records will definitely enjoy parts of this. I tended to gravitate to the less rock structured songs which seemed to fall in the middle of the record. An interesting, but not always memorable experience. PK (Temporary Residence Limited; temporaryresidence.com)

## NO CHOICE • Dry River Fishing CD

No Choice reminds me of Stiff Little Fingers or a poppy Conflict. They've got memorable hooks, catchy sing-alongs, and melodies that stick. At times it gets real poppy but it turns around and kicks some ass, it never loses that hard edge. Damn good political punk from Wales. Listen up. DH (No Idea Records/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

## NO MORE FEAR • One Thing We'll Share 7"

Four youth crew inspired Italian xxx hardcore songs with the title and lyrics of "how does it feel" stolen from New Order's 1983 classic, "Blue Monday." Fitting, since these lyrics at face value are a play off the whole "stabbed me in the back" theme that runs rampant in the sxe scene. The music is by the numbers and lyrical content is average. It's obvious that these kids are listening to more than just youth crew, but this record falls flat because there is nothing new here, despite the stolen New Order lyrics. It would have been more interesting to see No More Fear cover "Blue Monday" complete with touches of keyboard and drum machine, but innovation seems hard to come by for this genre. The lyrics have political leanings, but it's ultimately watered down re-hash, which is disappointing. I want relevant, interesting, and complex words to accompany this music, but instead I'm left with half baked ideas about how vegetarianism is not healthy? What?! PK (Goodwill Records/C.P. 15319/00143 Roma Laurentino/Italy)

## ON OUR OWN • Now And Forever CD

Finally some hardcore that is heavy without being metal! On Our Own plays classic hardcore with a harsh youth crew slant. They take cues from heavy straightedge bands that deliver crushing songs with relevant lyrics. Hooray for lyrics that are about things! On Our Own has a lot to say about the scene and out world, coming from the perspective of feeling

down and out and looking for a good alternative to the world that can crush your soul. They also take a stand about the oppressive political situation inside the US and what the US is doing to the world. I think this band is from Boston and that makes total sense with this sound and their influences. LO (Perfect Victim Records/PO Box 52084/Boston, MA 02205)

## ON THE STRINGS OF • CD

Imagine if some punk kids played some pop/folk music—totally original? One stand up bass, one acoustic guitar, two male singers, and some smooth singing. I'm not really keen on the vocals, but its kinda catchy. The layout is simple, black and white. Hmm, they thank a lot of people. Personal lyrics, nothing special; lots of "you and me" talk. Six songs and an intro. Yeah, this is catchy, but for some reason I can't get into the vocals. Might just be me. Buy this. CB (\$5 to Somberlain Records/8215 SW 152 Ave. #410/Miami, FL 33193; somberlain.net)

## ORGANZ • The Guts! CD

Seven or eight songs (depending on your perspective) of bass-centric hardcore that will probably get lumped in with screamo, but really shouldn't. Three basses form a heavy ass wall of sound that fans of extreme music will appreciate. Musically this CD shreds, but the male vocals were either too drenched in reverb or the tonal delivery was too repetitive to make this stand out. The vocal style reminds me of that old Spinewrench 7", which wears thin here. Props for unconventional packaging, but the predictable and boring McPheeters cover art submission should have been rejected. I heard Org-nz broke up. I imagine members of this band will go on to bigger and better things. PK (Under Radar; underadar.com)

## PAUSE • Lovenom 7"

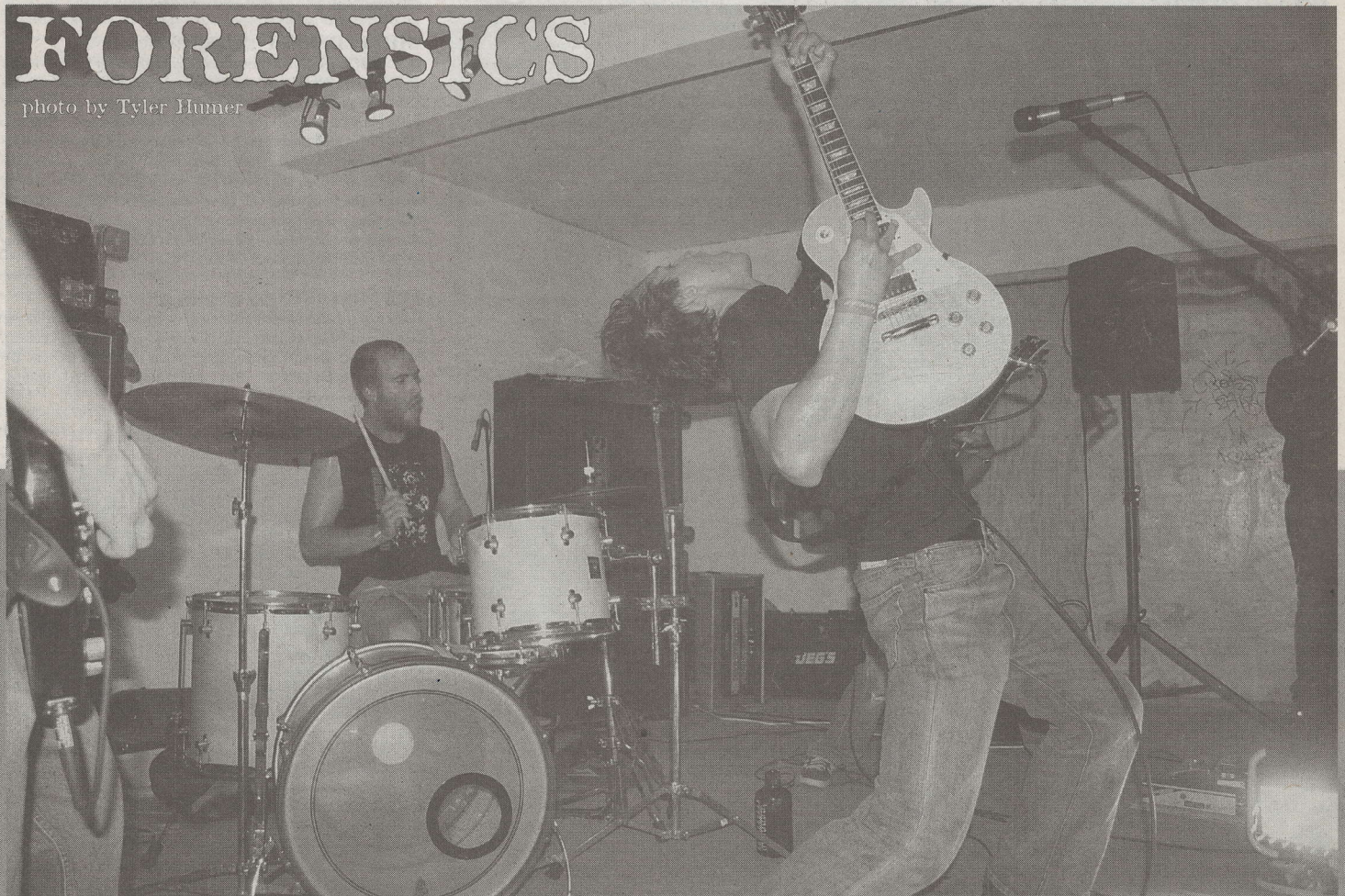
Pause plays heavy down tuned metallic crust punk. Heavy as a ton of bricks and rumbling forward like a tank in battle. The lyrics are about feeling worthless and struggling with love. The recording is thick and the music fluctuates between heavy D-beatings and doomy dirginess. CF (Fight Records/Hikivuorekatu 17 D 36/33710 Tampere/Finland)

## PORTRAIT • discography CD

Portrait were a band from Atlanta who started playing around 1996 and broke up in 2001. In that time they put out a demo, 10", and two 7"s. This discography has all of that, plus one previously unreleased (I think) song. I wouldn't go as far to say that Portrait pioneered that "screamo" sound of today, but they definitely helped it along. They played tunes similar to bands like Frail and Indian Summer and what not. They ruled. You should buy this CD. MAH (Stickfigure/PO Box 55462/Atlanta, GA 30308)

# FORENSICS

photo by Tyler Humer



RECORD REVIEWS



## THE PHOENIX FOUNDATION •

We Need To Make Some Changes CD

The new 6 song CD from The Phoenix Foundation is an extension of their melodic hardcore style. This CD seems heavily influenced by late eighties/early nineties DC hardcore. The songs are slow, dramatic, and well written. It is a nice, mellow set. LO (Newest Industry/Unit 100/61 Wellfield Rd./Cardiff/CF24 3DG/UJ; thenewestindustry.com)

## POLYTHENE • This Life Cumulative CD

Four songs with a heavy 80s goth feel to them. Kind of cool, but really not my thing. NW (polythene.tk)

## PAIK • Satin Black CD

Paik delivers five long songs, that last nearly and hour all together. The heavy rock instrumentation on first track follows onto the second, but the tempo on the second is slower and the overall sound is more eerie. Track three is heavy, bass centric, and trippy; more droning guitars, combined with whistling tones that sound like something is outside your tent. Most of the time, it seems like instrumental releases should come with pot so you can really appreciate them the way they were intended. Though if that were the case, that last track would have you all paranoid since the last one has sharp tones in a repetitive loop that started to rub me the wrong way. By the time it was finished, I was glad; feeling I gone through the wringer and was very tense. LO (Strange Attractors Audio House/PO Box 13007/Portland, OR 97213; strange-attractors.com)

## THE PARAGRAPH • CD

This sorta reminds me of Pretty Girls Make Graves, except the female vocals are quiet back-ups and the lead vocalist doesn't really know how to sing but he does anyway. Sometimes the vocals are distorted. This is poppy at times, but its more or less rock and roll. I don't really know what to think—not my thing. Just straightforward and boring. I guess get this if you're into Pretty Girls Make Graves, or maybe The Thermals or The Start. Also, stop with the "The \_\_\_" bands, its getting overwhelming. 5 songs, 20 minutes. CB (Cosmonaut/99 Main St./New York, NY 10960)

## PAULSON • Variations CD

With the release of this Paulson CD Initial Records takes one more step away from being a label I might ever care about again. If it weren't bad enough that I am treated to overproduced, modern "punk" ala MTV2 that lacks any real bite or threat, this Paulson stuff is just boring. Paulson, if you think you have any real part in the hardcore scene, I am officially kicking you out. Move on to MTV2 and Punk Planet. Go on, go. Don't send me any more promos. Bye bye now. Oh, and take your lamely "provocative" art of a naked lady in saran wrap with you. Oops, she might just show you her boobies! That bullshit has no point beyond being titillating for you. If you can't come up with anything more compelling than melodic pap and naked ladies you need to spend more time practicing. LO (Initial Records/PO Box 17131/Louisville, KY 40217; initialrecords.com)

## PINCHU MACHA • Charly Enjoli/Pink Eye 7"

Who is Pinchu Macha? Is she a screaming madwoman in tighty whities, manipulating howling hand puppets with tears of fury pouring from her straining eyes? I think so. Or maybe its 4 girls playing interesting punk/noise that borders on schizophrenia. Weird voices are mocking me from the inside of my head. Pinchu Macha is telling me to get up and move around like a freak having a spasm. Where has my mind taken me? Has Pinchu Macha manipulated my reasoning? CF (Burst Into Flames Records/PO Box 42673/Philadelphia, PA 19101)

## PIRX THE PILOT • Famous In 47 States CD

I'm not too sure how to describe this. Post punk rock pop, maybe? This has some parts I was rocking too, and other parts that were too repetitive for me. This is kind of abstract and arty, at least the lyrics, anyway. I don't know who to compare this too, but hopefully fans will check this out regardless of my crappy review. This is actually growing on me as I listen a bit, and seems like good background music for doing stuff. CD (New Disorder Records/115 Bartlett St./San Francisco, CA 94110; newdisorder.com)

## POINT BREAK • Class Struggle CD

Point Break's second album continues their tradition of speaking out for the working class. This record is indeed about class struggle. The songs are straightforward, punchy, fast, and classically punk. They deliver their sound and lyrics plainly, but with a lot of heart. Though not as catchy as Dead Stool Pigeon or Man Lifting Banner, Point Break dedicates all their songs to the struggle for human right and worker's rights in the same way. These songs discuss a number of different, specific aspects of this struggle in the modern world. LO (Red Noise/CP 29/20099 Sesto S. Giovanni, (MI)/Italy)

## POINTING FINGER • Best Bruises Collection CD

Twenty two tracks of Pointing Finger originals, and one cover of Gorilla Biscuits "High Hopes." This is straight edge youth crew done with energy and enthusiasm. The music is very influenced by classics like Youth of Today. This is a great listen for anyone interested in old school straight edge/youth crew hardcore. The lyrics are generally sophisticated and political in one way or another. Pointing Finger was a good band, and this CD captures all of their effort and love on one disc. KM (Still Holding On Records/Xavier Lepage/65 Au Long Pre/4053 Embourg/Belgium)

## POISON IDEA • Feel The Darkness LP

This is a re-issue of one of Poison Idea's later records from 1990, kind of a trip down memory lane since I remember buying this record when I was in high school. Poison Idea always played really raw hardcore, and this record still had that feel to it but they slowed down a bit at some points, the songs got a bit longer, the production values went up, and the metal guitar licks multiplied. As always the singer had a very rough growl that reached to a scream at times with lyrics that fall into a self-destructive/nihilistic vein. For modern day comparisons I would say that I can hear the beginnings of Tragedy's sound in this. BH (Farewell Records c/o Micha Meyer/PO Box 100205/47002 Duisburg/Germany)

## THE RATCHETS • CDep

The Ratchets give you four songs of musically varied punk that is reminiscent of The Clash. By that I mean they too take from a few different rock genres (like punk and blues) while keeping their main focus on melodic punk. Also, they just sound a damn lot like The Clash overall. It is a shame they didn't include any lyrics in this because they seem interesting. LO (Chunksaah Records/PO Box 974/New Brunswick, NJ 08903; chunksaah.com)

## REBUILT HANGAR THEORY • With Hurricane Blows CD

Lots of influences from years ago can be heard throughout these songs. Poppy hardcore in the vein of Jawbox, a Dinosaur Jr. inspired track, and lots of melodies like off Sonic Youth's Daydream Nation. Since I like all those bands, Rebuilt Hangar Theory was nice to listen to. There are fourteen tracks here from two different sessions, so the sound changes a little in the middle. LO (Plays-Rite Records; plays-rite.com)

## THE RESTARTS • System Error LP

This is a really, really, good album. The Restarts play catchy and intelligent punk rock with a raw sound to it. Melodic, but not in a crap way that so many "punk" bands play these days. The Restarts are able to play melodic punk, but still actually make it punk rock. The song lyrics discuss a wide variety of topics, some personal, some political, but overall are good and interesting. For anyone who wants to hear pure punk rock with great lyrics and a good sound overall, I highly recommend this one! DJ (Havoc Records/PO Box 8585/Minneapolis, MN 55408; havocrex.com)

## RIGHTEOUS JAMS • Boston Straight Edge 7"

If you think the name is laughable, you should read the lyrics. Righteous Jams delivers harsh youth crew straight edge with a heavy, rockin' backbone. In fact, the music is pretty good. Lots of solid guitar work and an energetic tempo. I will give them their props because the jams are indeed righteous. But the lyrics are sort of cliché and they keep mentioning that silly band name. Perhaps these guys have a good sense of humor and they are dorking around a little bit. If not, phew. LO (Anger Management Records/Nijvelsebaan 161/3060 Korbeek-Dijle/Belgium; am-records.com)

## RYDELL • Hard On The Trail CD

Emo-pop that takes on a harder edge here and there. The most obvious comparison is with the later Jawbreaker stuff, though the vocalist approaches a scream level at times that one would only hear on the earlier Jawbreaker records. The lyrics fall into the personal/abstract style, pretty routine for the genre. This release is pretty solid, though some of the songs meandered a bit too much for me. BH (Engineer Records/1 Chandos Rd./Turmbridge Wells, Kent/TN1 2NY/England; engineerrecords.com)

## SANDMAN • The Long Walk Home CD

This is straight country/folk, and I'm not really sure why CrimethInc put this out. The lyrics are pretty pointless, and they aren't provided either. You'd think they would be able some cool anarchist stuff, but I guess not? I would say if Bright Eyes grew up on the farm he would sound like this. Moo. CB (CrimethInc/PO Box 1963/Olympia, WA 98507)

## THE SEA, THE SEA • 12"

This is an interesting piece of wax. Three songs on one-sided red vinyl with a silk-screened backside. The cover is a cheap/DIY piece of cardboard, but it looks cool. The music is pretty good; they take a lot of different elements from different bands, it seems, and try to do something different. Twinkly parts with angst-filled talking like Saeitia and other emo bands, male singing a lot like Casey from Yaphet Kotto, driving parts like Spirit Of Versailles... then there is the saxophone—woah! Yet somehow it all works. There are also some female vocals, although they are less present. Lyrics are... bland, stereotypical emo ones. Altogether, if this band didn't break up (which they did), practiced super hard for a year and did a full tour, they would probably be awesome. CB (Neon Boombox; lovethatshit@yahoo.com)

## SEDACED • CD

Straight-forward emo-pop with the usual personal-style lyrics. Its well-played but doesn't really bring much of anything new to the table. Worth checking out if you're really into the whole emo-pop thing. BH (Newest Industry/Unit 100/61 Wellfield Rd./Cardiff/CF24 3DG/UJ; thenewestindustry.com)

## THE SIX BULLET PLAN •

So Far Away From Better Days... CD

I like the vocals, they sometimes remind me of The Templars, other than that the music is standard melodic hardcore. A bit boring. NW (Rockstar Records/Kurbrumstr. 32-36/52006 Aachen/Germany)

## SEQUOIA • 7"

Five songs of math influenced dual vocal screamo from this Pittsburgh(?) 4-piece. The recording could have been better, especially the drums which make these songs sound muffled at times. The mathy parts suck the energy out and the lyrics bury this six feet under. I can't get into this when the lyrics to all five songs revolve around a past relationship. "I try to remain placid: Attempt failed. And it's not that I don't trust you, it's just that I'm insecure. The only thing that is my responsibility is codependency." These are some of the most pathetic lyrics I've read this year. Why is there a drawing of a koala bear for the front cover of this record? I can't relate. PK (sequoiaiswretched.com)

## THE SET UP • New Kinds Of Pain 7"

This is some hateful music. The lyrics are totally negative and bitter. This sounds a lot like Unbroken but tighter. There are some heavy breakdowns with chord structures rather than just locking in on the E-chord. They've also got some rock tunes that will make your blood boil and jerk you around. This is steady. DH (Anger Management Records/Nijvelsebaan 161/3060 Korbeek-Dijle/Belgium; am-records.com)

## THE SEX MANIACS • Mean As Hell CD

What else can you expect from a band called The Sex Maniacs than dirty rock and roll? And this shit is real dirty and real rocking. With guitar riffs almost as sleazy as the lyrics, these guys step completely into (what I fear isn't just) the persona. This is pure rock and roll. The adrenaline and whiskey pumping through their veins shows in every song. It is a solid recording and it sounds really good. If you can get past the fitting artwork and over the top lyrics you would like this—but I don't think I'd like you. LO (Manic Ride/PO Box 42593/Philadelphia, PA 19101)

## SIGNAL LOST • Children of the Wasteland CD

I am a sucker for these sorts of female vocals. I just can't get enough of this sort of thing. I guess my ears need a rest from the constant barrage of demon vocals, mosh lumberjack vocals, pop/indie vocals, and screeching my-nuts-are-in-a-vice vocals that I hear all the time. Signal Lost's vocalist sings with a catchy, yet raspy and passionate energy; never wimpy or arty and yet still qualifying as singing rather than growling/screaming. It has the same draw as The Avengers or Jingo De Lunch. The music is rockin' hardcore that could be compared to lots of punk bands that have come and gone through the years. Not too much like anything in particular, but also nothing totally original sounding. In my opinion this is just a really good, straightforward hardcore record with passionate female vocals. That's enough for me. Akeeper. Features Stan from Deathreat/Balance of Terror on guitar. KM (Prank Records/PO Box 410892/San Francisco, CA 94141-0892)

## SILBATO • cassette

Silbato are from Italy and play metal influenced hardcore that comes off strong. The vocals are highly energized screaming, fully strained on each track. Elements of screamo and metal can be heard throughout these seventeen songs. One song sounds a lot like Refused, while the others float between a couple different influences. LO (Bullwhip Records c/o Borhan/No. 9 Jalan 3-4 G/43650 Bandar Baru Bangi/Selangor Darul Ehsan/Malaysia)

## SINKING STEPS... RISING EYES • Majestic Blue CD

This is really beautiful music. It reminds me of Mogwai or Isis' Oceanic with even more instruments; I'm a sucker for pianos. This definitely has an indie rock feel but it can get super heavy and screamy. It's moody. I'm very interested to see how this band evolves. The woman that sings in this band has a beautiful voice but the screaming doesn't work for me. This is very atmospheric sleepy time music. DH (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)

## SKARP • Bury Your Dead CD

Skarp rips out a raging set of heavy music. Their sound comes from a hybrid of crust, grind, and punk that is harsh in every respect but still totally musical. Some of their breakdowns remind me of His Hero Is Gone, though in the way that His Hero is Gone influenced a new generation of crust bands and not to say they directly sound like them. The distinctive vocals speak plainly against the hatred, fear, and sadness that want to control our lives and minds. Many songs use the male/female vocal dynamic to highlight the smart lyrics and bring the message home. I was hard to pin down the sound of Skarp in this review. It is easier to say that I know the kids that would like this record, like Dave Johnson. At first, I wasn't that into what Skarp played, but the more I listen to this CD the more I can appreciate the things about this band that sink in with repetition. LO (Inimical Records; inimical.com)

## SUNDAY MORNING EINSTEINS • Kangnave CD

Featuring members of Svart Sno and Wolf Brigade this Swedish punk outfit offer up fourteen tracks of powerful, quick, Discharge influenced Swedish hardcore. There are a lot of bands doing this sound these days so I can't claim that Sunday Morning Einstein's are anything super special and yet they weave some catchy moments into their songs which certainly manage to grab my attention. That catchy aspect is really the backbone of their style, and it illustrates that they are capable of writing solid songs... putting them a bit ahead of the pack. I give Kangnave two thumbs up. About a third of the lyrics are in English while the others are in Swedish. Worth a listen for those interested in Swedish hardcore. KM (Prank Records/PO Box 410892/San Francisco, CA 94141-0892)



## SKATE KORPSE • 7"

Surf rock influenced skate punk. I thought this was okay. One thing that bugged me was the pictures. Both the back and front cover are pictures of them posing with skates and a guitar. I thought this was going to be better because I like some other Punx Before Profits Records, but this just goes to show, you can't judge a band by its label. CD (Punx Before Profits/209 Center St./Olean, NY 14760)

## SKREW WHIFF • *Tedium Vitae* CD

Whoa! Is that Keith Morris I spy singing in this band? No! It's some shriveled up, smelly old crusty from some god knows where making a complete ass of himself! What's more, with a band name as horrible as Skrew Whiff you really don't have to inhale very deep to know how bad this will stink. In fact what you do get here is a bunch lame-brained losers getting together to bang out their lamentations of how miserably they've failed in life to a group of underachievers equally as stupid. This could quite possibly be the musical equivalent to the rancid beer they feed to all the unfortunate canines they harbor at shows. MM (Life Is Abuse/PO Box 20524/Oakland, CA 94620; lifeisabuse.com)

## SYZSLAK • *Destroy The Light* 7"

Here we have heavy and harsh music with desolate lyrics, and wicked looking artwork. *Destroy The Light* even comes with an extra poster of the cover art. Syzslak gives you a deep, resonating darkness with each song. With metal played slow and heavy, or fast and punishing, these songs cater to those who desire for harsh music. This 7" is on clear vinyl. LO (World Eater Records/PO Box 42728/Philadelphia, PA 19101; worldeaterrecs.com)

## SYZSLAK • *I Am Misery* 7"

This label sent 2 Syzslak 7"s at the same time, and I ended up with both. This 7" is the newer one. On this piece of wax the heavy style has not changed, but the songs are stronger and the recording is more vivid. The three piece has a more energy this time around, which makes for an even more evil sounding set of songs. The bassist vocals remind me of the woman from Karst—when her vocals come in the sound is much darker. This 7" is has similarly wicked cover art and is on red vinyl. LO (World Eater Records/PO Box 42728/Philadelphia, PA 19101; worldeaterrecs.com)

## SOD HAULER • CD

Sod Hauler is heavy, the feeling is akin to hauling a heavy load of sod through mud in a tractor-trailer rig with a stripped gearbox. At times they do pick up the pace a bit, though its only picked up relative to their usual turgid pace. This is heavy enough that it isn't really worth checking out unless you're really into the heavy stuff. BH (Inimical Records; inimical.com)

## THE SOLIDARITY PACT • *Concrete Don't Give A Fuck* CD

Well played mid-tempo hardcore. It borders on all out thrash at some points but there's a strong melodic undercurrent that pulls it back from the brink. The lyrics are political and yelled in the usual pissed off manor, though there are some backing vocals that are sung. It's nothing new but it is well put together, definitely worth checking out. BH (Burn It Down-Rebuild/153 E 17th St./Huntington Station, NY 11746; burnitdownrebuild.com)

## SOOPHIE NUN SQUAD • *Pasizze...* CD

I'll be honest, I had barely heard this band before and I wanted to hear a full recording. When I saw the cover, I could only imagine what they sounded like. This band has a variety of songs, ranging from fun punk rock to hip-hop to almost children's songs. I can imagine that their live shows are extremely entertaining, with lots of sing-alongs, clapping, and booty shaking. Lyrics are intelligent but also silly. Fil told me the dress up to challenge the often-awkward barrier between band and audience. That's pretty awesome, if you ask me. I imagine hanging out with these kids must be a blast. CB (\$5 to Plan-It X Records/PO Box 3521/Bloomington, IN 47404)

## STU WALKER • CD

Twelve songs of singer/songwriter, big band/swing influenced, industrial/goth tinged, art rock. Are you with me? These songs were composed by two people accounting for the hollow sounding parts. The whole thing is probably laptop generated, since the most of the instrumentation (trumpets, stand up bass, etc.) seem sampled and distorted. Most of these songs have female and male vocals, with odd arty lyrics about nothing in particular apart from some heathenist themes which crop up in a few songs. Mixing the theme song to the arthouse hit "The Triplets of Belleville" into *Infected* era The The, would just as easily produce a record with the same sound as this. Bizarre. PK (Odd Halo Recordings/PO Box 5359/Gloucester, MA 01930)

## STRUCTION • *CDep*

Six songs of heady, complicated music. Struction play meandering post rock with lots of crashing guitar and drum moments. Their melodic nature and smooth vocals spread over whatever is chunky to create a strangely soft aggression. Though occasionally, the add in some yelled vocals just to keep you on your toes. The band seems fond of stop-start moments and dynamic building. These songs are a journey in soundscapes. LO (NFL; nflabel.com)

## TEEN GOD • CD

Man, this is the worst fucking artwork I have ever seen! Teen gods are from Australia though, so they're probably just getting computers over there. I'll give 'em a break. They kind of remind me of that band Al Burian was in called Hellbender. That's not an obscure reference is it? I doubt it. They would probably describe their music as "urgent" or "compelling." I wouldn't though. The singer's voice cracks a lot, which is cute. MAH (\$5 to Luke/21 Mackenzie St./Brunswick/Victoria 3056/Asuatria)

## TEN THOUSAND TONGUES • CD demo

Complete crap. Tweaked out jazz grind metal. A lot of wanking going on inside the studio with drawn out songs that meander and go absolutely nowhere. However, the copy they sent me for review did go somewhere—on a trip to the Los Angeles landfill. MA (Noise Maker Records/PO Box 71208/Shorewood, WI 53211)

## TERMINAL YOUTH • *Line Of Defense* 3" CD

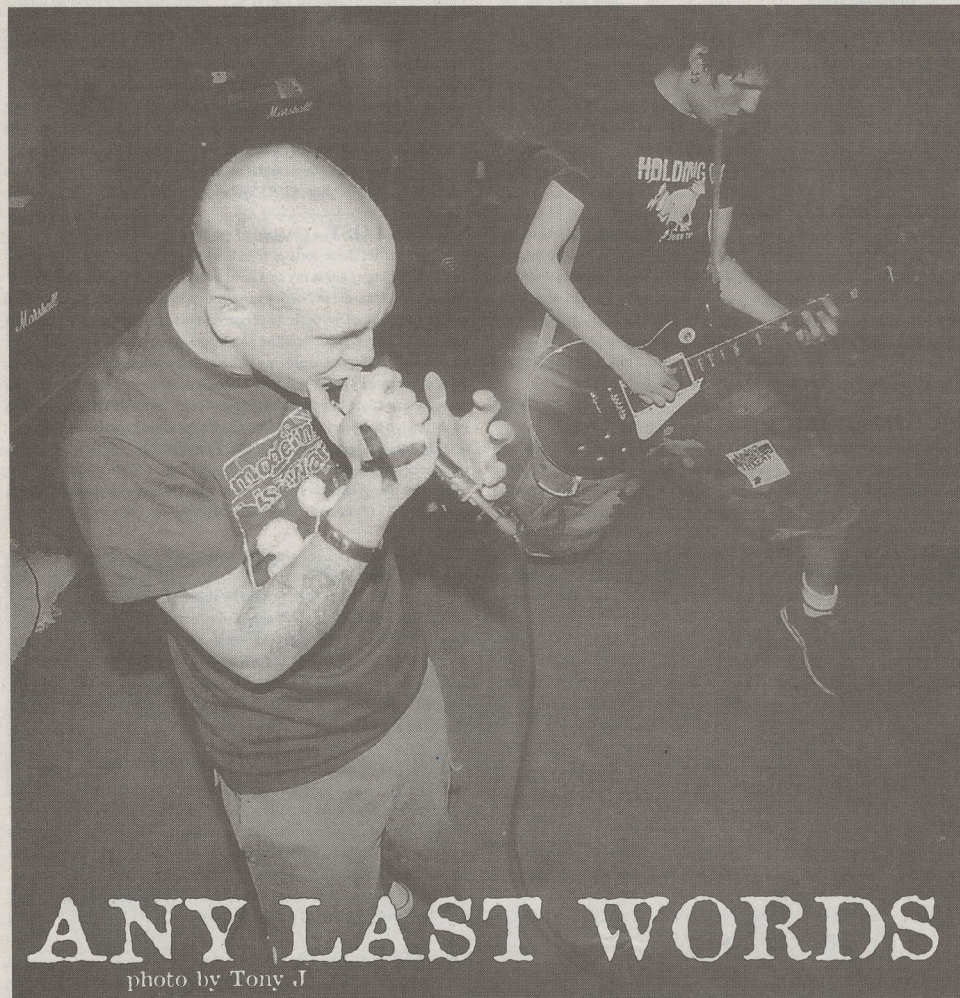
The 10 songs on this CD are really good. Fast and catchy thrashcore with a nod to such greats as Charles Bronson and DS-13. You know they are political when the CD opens up with the crowd a sporting event chanting "U-S-A" and then the sound of a bomb dropping. Cool. No lyrics printed, but I'm going to have to check out [www.terminalyouth.tk](http://www.terminalyouth.tk), with song titles like "Don't Step In The Nationalism," "FGK," "Don't Thrash For Cash," and "SOA Not AFI." Good shit for sure. CD (Rich White Kids Records/205 Cabot St. #3/Beverly, MA 01915)

## TERMINAL YOUTH • *Shit Fit!* 7"

Fast as fuck hardcore thrash. Terminal Youth are like Charles Bronson on speed. You can't make out any of the high pitched vocals, but the lyric sheet tells you that these guys like to rip it up and they give a shit. Hardcore for hardcore about hardcore and the things hardcore kids care about. It is a pretty fun record. LO (Rich White Kids Records/205 Cabot St. #3/Beverly, MA 01915)

## TRAITORS • *Bring Me The Head Of Matt Skiba* 7"

Bad bar rock with ridiculously stupid lyrics. "I love polka music/yeah it's real cool/dance to frankie yankee/cuz polocks wrote it too/dirty fuckin' whore—yeah!" Could it really get any worse than this? PK (Johanns Face Records/PO Box 479164/Chicago, IL 60647; johannsface.com)



## SLOWA WE KRWI • *Teraz* cassette

Along the lines of From Ashes Rise with some influences from Poland's punk past. Heavy, churning, and speedy out without being thrash. In fact, the music is as catchy as it is pummeling. Political lyrics with a human face, personalizing the issues and thoughts we all have. The sort of music to crank up and lose yourself in. MA (Trujaca Fala/PO Box 13/81 806 Sopot 6/Poland; trucafala.com)

## SNOWBLOOD • *The Human Tragedy* CD

Nice packaging on this CD from this Scotland based doomy band. Heavy shit, with really strong metal influences. Six songs with lots of noise and samples between them. Some pretty atmospheric doom stuff that I can get behind listening. NW (Lawgiver Records/PO Box 17188/Edinburgh/EH11 2WX/UK; lawgiverrecords.co.uk)

## SPLAG • *Rise/Fall* 7"

This lovely 7" comes wrapped in a piece of hand-screened tablecloth. The 6 songs on this purple piece of wax are stripped down and abrasive, which is what punk rock should sound like when it is in the right hands. Male/female vocals, drums, and a guitar player create this lovely masterpiece of what its like growing up and finding yourself. The recording quality isn't as good as one might hope, but in the end, it really doesn't matter. This is an amazing release and I hope you can get your hands on a copy for yourself. TH (kissyourbike@hotmail.com)

## STEREOTYPERIDER • *Under The Influence* CD

These boneheads conjured the highly unoriginal idea of releasing a CD compilation of them playing their favorite cover songs as a sort of thank you to their musical forefathers. Whoopee. Problem number one I see with this is why should I or anyone else give a damn who this band listens to? Who are you, Metallica? Everyone under the fucking sun has already heard Fugazi, The Cure, The Pixies, and Quicksand a million times over. Like we really need to hear them glorified by a bunch of no-names! I mean shit, it's not like any of those bands are hiding under a rock awaiting resurgence. The bottom line is that Stereotyperider really doesn't seem to have dug deeper than [amazon.com](http://amazon.com) for their influences, which to me, really serves as a pointer to the generic territory of where they'd normally be traipsing. MM (Suburban Home Records/PO Box 40757/Denver, CO 80204; suburbanhomerecords.com)

## SUMMER LEAGUE • *Supposed To Trail* CD

As you've guessed by the name, this is just terrible music. Taking influences from bands like NFAA, Instead, Mouthpiece and GB then mixing it with more modern emo type bands—it just isn't working for these guys. To many moshy, discordant parts that don't mesh well together. Sometimes the singer tries to sing, and it hurts. I mean I like Reason To Believe and other bands like that... but when trying to sing in such a melodic fashion, they actually pull it off unlike these guys. NW (Equality Records/Via Cerenzia, 39/00178 Rome/Italy; equalityrecords.com)



#### THEIVES • Beasts Riding Beasts LP

A long time ago in the distant and dusty annals of the Earth's prehistoric past, ugly vomiting beasts would ride their beast steeds into battle. Snorting, vomiting, and drinking to prepare for the melee and the slaughter of ritualistic battle. The sounds of their battles could be heard throughout the country side, sounding like a giant crashing through castle walls and pouring pots of molten metal on scurrying villagers afoot! Thundering skies and rain like nails shred through moaning beast flesh while the vomit piles and limbs scatter across the primeval landscape. Well I don't really know what all that shit is about but I know if I made a movie like that, Thieves would be the perfect soundtrack. Lets get drunk and die tonight! CF (Sad Party Music/PO Box 8544/Minneapolis, MN 55408)

#### THIS SHIP WILL SINK • CDep

Six tracks from this new band that has been built from the ashes of The Assistant and You And I. I was expecting this to be a bit mellower and more indie rock sounding as I figured they would be "progressing" from the style of hardcore that You And I/The Assistant was dishing out. I was completely wrong. This Ship Will Sink are far from being indie rock or wimpy. Instead they bust out hard and brutal and frantic, while not being afraid to slow it down and groove a bit (just a bit). The vocals are passionate screams, and all of these songs have a real intensity to them. The lyrics are thoughtful and have true content, and they even have some discourse about the songs printed along with the lyrics. This is definitely as good as anything that You And I or The Assistant ever released. Also, this release is a benefit for The Human Rights Coalition and the Matthew Shepard Foundation, which are two organizations fighting for the rights and dignity of gay, lesbian, bisexual, and transgendered people. You can't go wrong with this release! This is in my opinion is a real hardcore record: passion, content, and aggressive, creative music. Way to go!! KM (Waking Records/1803 Riverside Dr. #5m/New York, NY 10034; wakingrecords.com)

#### THIS AIN'T VEGAS • The Black Lung Captain LP

This Ain't Vegas are from Britain and play a melodic and soft style of punk that gets called post punk here but is still a viable section of the punk scene across the pond. Their songs have a lot of structure, hooks, and definition. Definitely modeled after the DC hardcore of Fugazi, the sound of This Ain't Vegas takes cues from the many English bands that have played this style as well. Their LP has ten songs. Each one sounds different, but together they create a delicate mood with heightened sense of sound. It is the kind of recording best appreciated when listened to, not merely heard. LO (Jealous Records/PO Box 321/Leeds/LS6 3YT/UK; jealousrecords.com)

#### THIS BIKE IS A PIPE BOMB • Dance Party With... 10"

Fantastic. Really, the new vinyl pressing of this new folk punk classic is just fantastic. This Bike Is A Pipebomb delivers smart, heartfelt, political songs full of great rock and roll riffs and raw DIY style. This was available as an LP a few years ago, but went so fast that barely anyone got a copy. Their songs are full of hope, romance, and opinions that get delivered in a raw and real way. They use folk and country elements to build new protest songs upon, and it works really well. The basic of this band makes them simply lovely. You can still get this 10", both of the TBIAPB albums on CD, and their split 7" with The Devil Is Electric, and I highly suggest checking them all out. LO (Troy M./Box 1168/Elkford, BC/V0B 1H0/Canada)

#### THIS SCARES ME • 7"

Sadly, I have heard that This Scares Me has broken up due to the fact that one of the band members has come down with a life threatening sickness. Now that scares me. Anyway, this is an awesome looking record. The design is really fucking top notch. The record itself is one sided. The five tracks featured here are frantic and ugly hardcore with a manic feel to them; sort of a blend of screamo and thrash and a touch of grind. The woman who provides the vocals goes for a screaming assault that works well. Really nice. This record is probably sold out now, since there were only 500 made. KM (853 Reese St./Athens, GA 30606)

#### THUMBS UP! • Destroy 7"

Thumbs Up tears out nine songs on this 7". Their fast and furious hardcore sound has elements of Easy Coast negi-core, with strong guitar and heavy bass. Still, they keep a balance of frustration and idealism as they scream out about this world. The songs on this record remind me to Straight To Hell or Cut The Shit in the way they play heavy hardcore with a raw, fast tempo. Pretty good. LO (Moo Cow Records/38 Larch Circle/Belmont, MA 02478; moocowrecords.com)

#### THE TOTAL END • Chasing Nightmares gatefold LP

This LP comes in a nice gatefold jacket, though the printing is a bit hard to read as they have printed everything in shades of dark red on a black background. The Total End are from Connecticut and they feature members of Diallo and React. Their sound is built on melodic songs that are down tuned with two guitars cranking away some D-beat crusty punk. It is really well done. They go for lots of different tempo approaches, and there is an atmospheric darkness that adds a solidly depressing mood to some of the slower songs. And then they let rip with a quick, fast, speedy assault. I wouldn't say that they sound like Tragedy, but there are some similarities (all of which are good choices and make for great songs). This is a good record, no doubt about that. KM (No Options/PO Box 22285/Oakland, CA 94623)

#### TOWERS OF HANOI • CD

I was going to type up something clever to make fun of this band but they don't even deserve my efforts. These are the stupidest lyrics I've ever read, and the music is horrible. Female vocals over mainstream pop/rock crap. Sometimes I wonder if people are sending these in to HaC asking for a bad review. CB (Barracuda Sound/PO Box 11994/Gainesville, FL 3204)

#### THE TRANSIT • It's Lights Out For Downtown CD

Straight forward, melodic punk. Every time I hear a band like this I say "they sound like hot water music" cause I think everyone will get the point. I hope that works this time. The Transit are pretty good, upbeat shit. I actually like it. MAH (Spectra Sonic Sound/PO Box 57043/163 Bell St./Ottawa, ON/K1R 6P0/Canada; spectrasonic.com)

#### TRAPDOOR FUCKING EXIT • Be Not Content CD

This Swedish band is not like most other Swedish bands, first off. Secondly, their sound fits right in with other No Idea bands, for sure. Post-rock hardcore, similar to Drive Like Jehu, but with a little added chaos and catchy but strong melodies. Its pretty good, I suppose, but nothing really stands out to me. All the songs kind of blend. The layout is pretty cool though. I bet a lot of people will like this band, if they don't already. 11 songs, 46 minutes. CB (No Idea Records/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

#### TRUE NORTH • Somewhat Similar CD

It took a couple listens for me to truly appreciate the new True North album. But, as usual, the more I delve into it, the more I like. This CD is the continuation of their off beat style. Their songs are crazed and heavy, while at the same time filled with catchy moments and lots of melody. The songwriting buries typical musical elements under a wall of noise in a way that is very hardcore. There is no other band around like True North right now. True, they do sound like they are from Florida but they do not sound like Hot Water Music and they really do blaze their own paths. Their lyrics are a mix of smart politics and social commentary, again a little jumbled. True North takes a little work on the part of the listener... but that is one of the things I enjoy. LO (No Idea Records/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

#### UNDER THE SURFACE • Inamorata CD

Plodding and repetitive metal that quickly begins to grate on one's nerves and induces a headache. The guitar and drums plod along while the singer does his impression of the singer from Creed. Based on the lyrics I would say that said singer either just got dumped or generally has problems with women. This is best summed up by the word: boring. BH (Ministry Of Fire Recordings/PO Box 2652/Madison, WI 53701)

#### UNHOLD • Loess CD

Stylistically along the lines of 16 and Helmet. Heavy on the guitar and more in the realm of rock than punk. Ten years ago these guys would have been courted by the majors. The musicianship is good and the songs well written. While this disc has its moments it lacks the hard-hitting heaviness of the bands they're influenced by. There needs to be more low end in the mix or something. MA (Subversive Records; swissunderground.com/subrec)

#### UNKIND • 7"

Whoa, this band is really awesome. They're from Finland, but don't play the traditional Finnish punk. Instead, they play dark and heavy as fuck hardcore in the vein of His Hero Is Gone. Many bands try to emulate the HHIG sound, but so far I've never heard anyone do it so well. They have that desperate and dark emotion, but play it with their own unique style that isn't lame in any way. Calling them a HHIG rip-off is not justifiable, because while they definitely have a sound that's similar, they don't seem to be outright trying to get that trademark sound, and they end up playing original and kick ass music. Do yourself a favor and check this band out, they're worth it. DJ (Fight Records/Hikivuorenkatu 17 D 36/33710 Tampere/Finland)

#### URBAN HEAD RAW • Human Instinct CD

Awesome heavy hardcore punk from Japan! Metallic guitar riffs that sound like a heavily saturated wall of dark distortion, pounding drum beats, growled vocals, pauses in just the right places, and kick ass break downs that make me want to fucking move. A really nice album of heavy fucking aggression that doesn't stop until it's over, but leaves me with some cool riffs to bounce around my head. Did I mention it was FUCKING HEAVY?!! DJ (\$9 to Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI 54702; cahrecords.com)

#### VIIMEINEN KOLONNA • Jrviukuva LP

These guys play raging and fast Finnish hardcore punk. And I do emphasize the Finnish part of it. The vocals stay true to the classic punk vocals that, in my mind, really capture the Finnish sound. The music is fast as hell, full of metallic riffs that get stuck in my head, and overall a good album to listen to many times. They definitely have a good sound and play tight, and remind me of Forca Macabra quite a bit. I like this one a lot! DJ (Agipunk; agipunk.com)

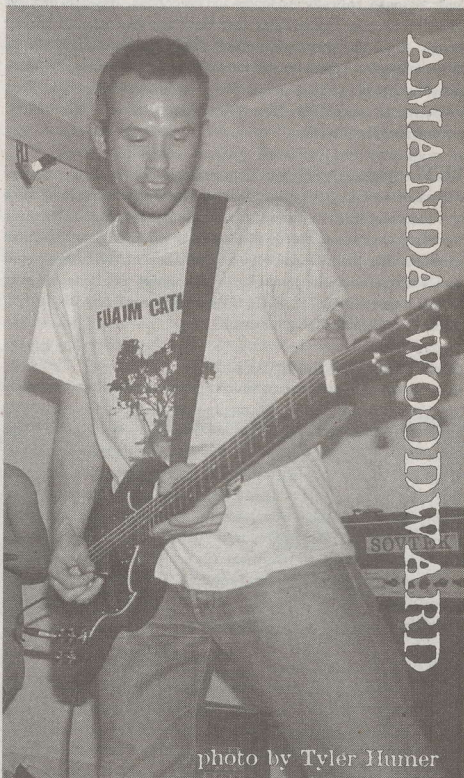
#### VITAMIN X • Bad Trip CD

This new album is probably the best stuff Vitamin X has done to date. They keep the thrash sound that has made them so popular, and add to it

elements of rock and roll and punk. This gives their sound more depth and more interesting parts. Sure, they throw in some regular thrash insanity in there for good measure—but a lot of this is slower, more early '80s hardcore influenced. (Just like they said in their interview!) The lyrics for these songs cover a number of issues such as class struggle, justice, the drug war, the media, and punk rock. Kick ass shit. LO (Havoc Records/PO Box 8585/Minneapolis, MN 55408; havocrex.com)

#### THE VOIDS • Kill A Generation CD

Humiliating, shameful, abortive: all words one could readily apply to any release on Dr. Strange Records, a label that has inexplicably existed for decades past their point of redundancy. Newest case in point: The Voids. Not that any slack-jawed baboon in the world would dare mistake this to be the Void from DC, one still can't help but be perplexed as to why The Voids think any politically-minded consumer would want to endure such fizzled down junior college social commentary as theirs. I however, have figured it out: it's because this band lacks soul. These are the same people that contribute to maintaining the ceaseless banality of our world as we know it: pretend non-conformists lashing out at faceless conglomerates of capitalism, warmongers, and—ironically enough—mindless consumerists that they themselves perpetuate. Am I the only one who finds it disturbing that anyone deserves attention for what they have to say? Thankfully I'm here to save the day by informing The Voids of their utter inefficiency and profound poseiness. These guys plays straight forward "punk" with such an absence of skill that you'd think they instantly became a band after someone dropped a sponge capsule in a glass of water and expanded into this very CD before me. MM (Dr. Strange/PO Box 1058/Alta Loma, CA 91701; drstrange.com)



#### WITHOUT END • Disease Is Man CD

Two dudes make up this band, but it isn't just a Godstomper clone. Without End is really heavy metal, cleanly played and without those silly deep vocals. It's heavy metal like early nineties straight edge bands would cross over to. Sort of like early Metallica. Without End is more about rebellion and resistance than evil, making them a welcome change for this reviewer. LO (Pseudoplasma Records; psuedoplasmarecords.com)

#### WITH LOVE • Tuoni Fulmini Saeite CD

With Love delivers electronic emotion for ten songs. While catchy blasts and hidden melody play into every track, when they really get going they have a crazy keyboard style that explodes all over. This is the sound that dominates the CD. Quieter moments highlight smaller guitar parts and odd bits of minimalist melody. They have calm and they have storm, with only a few stops in between. Fully chaotic and quite sensitive, these songs are all about bursting with ideas. LO (Heroine Records; heroine.org)

#### WOLFBRIGADE • A D-Bear Odyssey LP

For and odyssey, this recording is pretty short. Only five songs at 45 RPM... Do you have any idea how many times I have to flip this over as I read The Iliad? This final Wolfbrigade recording captures the apex of their D-beat sound. This is the style tons of (famous) American hardcore bands are playing, but Wolfbrigade has had it tightly in their grip for some time. The Swedish powerhouse that is this band delivers all the heavy intensity and raw energy fans of Scandinavian hardcore crave. They'll



also crave a longer record... but this one still hits home. This LP is best played loud, so all the intricacies of their sonic guitar assault can be heard. It is also good to run around pretended to sing along to the Swedish lyrics as much as possible. Fans of Tragedy and From Ashes Rise should check out Wolfbrigade to see where it comes from. This LP is thick with layered guitar melodies and incredibly harsh rock. It is exactly what you want to hear. I like the way they just describe the meaning behind the lyrics rather than trying to translate them word for word. So much of this sound is just a feeling that you get in your gut, so that fits pretty well here. Like any great band, the final release leaves you wanting more. LO (Havoc Records/PO Box 8585/Minneapolis, MN 55408; havocrex.com)

### WOW OWLS! • CD

Yet another band recorded by Will "Goodsex" Killingsworth, these guys have ex-members of Light The Fuse & Run. I actually like them better, so far. This is emotive but still upbeat (?) punk stuff. A few sassy riffs in there... eh... I still like it though, for its better parts. This sounds a lot like many Level Plane bands. I wouldn't be surprised if Greg released something for these guys. Some parts remind me of some parts of City Of Caterpillar, and some Yaphet Kotto, but I wouldn't say they sound like either of those bands. Does that make sense? CB (wowowls@hotmail.com)

### THE WORST • The Worst Of The Worst CD

This is a retrospective of the late '70s/early '80s band The Worst from New Jersey. The liner notes claim that this band was one of the first hardcore bands in the New York area, and they do pre-date bands like the Cro-mags and Agnostic Front. Musically they very much have the early hardcore sound, basically just louder and faster punk. Based on the liner notes their live show was probably much better than their recorded material though. At the time they were probably somewhat interesting but bands came along a few years later that did this sound much better. So this is probably only of real interest to nostalgia or history buffs. BH (Parts Unknown Records/PO Box 4835/Tom's River, NJ 08754; partsunknownrecords.com)

### YETI • Volume, Obliteration, Transcendence CD

Way tripped out progrock that explores the inner spaces becoming more of a meditative listen as opposed to something to play loud. The music meanders, climbs, hits speedy plateaus, then drops off into drawn out repetitive riffs. Something about this reminds me of MITB, only not as loud. Perhaps the crushing presence of bass. Either way, if you like prog then give this a shot. MA (Life Is Abuse Records/Postal Box 20524/Oakland, CA 94620; lifeisabuse.com)

### ZANN • For The Kids - By The Kids CD

Heavy, brutal, awesome German hardcore on a vinyl compilation collection CD. I can't decide if I like the totally over-the-top (tongue-in-cheek), vegan straight edge pictures or the song lyric explanations better. "This song deals with the 'New Economy Rockers.' More and more kids join this 'scene' because they like the fashion. Many of them don't deal with the ethics, politics, or anything like that... they are not interested in the roots, what its all about—like DIY, rebellion, straight edge, veganism/vegetarianism, etc. They are not interested in politics. They only care about shitty records, where the lyrics only deal with broken hearts or the latest crush, etc. There is no spirit anymore. Fuck you" Well put. CB (Geekscene/25 Park Pl./Margate, Kent/CT9 1LE/England; geekscene.co.uk)

### V/A • Streets Of America CD

Basically oil is for uneducated alcoholic slobs who can't get laid and foolishly compensate by championing their assumed machismo in vague topics like work, loyalty, and heritage. And though my knowledge of the genre doesn't extend much further beyond the likes of Skrewdriver, Brutal Attack, and Iron Cross I can safely say that anyone who plans to make any social impact with this already has. So why exist now? Good question. To spout off in anger about how "nazi" ruined shaved heads" only confirms the level of intellect we're dealing with here. Count 'em on down the list, there isn't one track out of eighteen that's listenable. Criminal Intent, Aggressive Housespider, Drink Fight Thugs, etc., are all just more proof to me that oil is strictly reserved for guys without talent who write songs that are shitty. But that's exactly what the point is: this street-cred/working class ethic of applauding all that is normal and pathetic about routine life. MM (United Riot Records; angelfire.com/indie/unitedriotrecords).

### V/A • I Said Sometimes! A Tribute To Bum CD

Bum was a popular pop punk band from Victoria, Canada in the early nineties. Everything I know about them I just learned from the booklet to this tribute CD. Actually, I don't really know if they were a pop punk band—I'm just making that assumption from the sounds of the cover songs. On top of that, I have never heard of any of the bands on this comp before either. Their styles vary from rock to punk to folk to poppier punk. The bands are The Lias Marr Experiment, Mach Pelican, Fastbacks, Scott Henderson Institute Of Technology, Carolyn Mark & The Room Mates, Marcus Pollard, The Stand G.T., Biscuit, The Spinoffs, Marshall Artist, Jim Bryson, The Jizz Waiters, The Crusties, The Feedbacks, The Pixie Six Six Six, No Crom, Jupiter Moon, The Chick Magnets, The Holdens, No Picky, Run Chico Run, Phat Tank featuring Ms. Erika, and Spanky Darth Vaders. Twenty-six tracks in all. LO (Magic Teeth Records; magieteeth.tripod.com)

### V/A • Boston • A Punk And Hardcore Comp 2003 CDx2

This is a sampler of the Boston area punk and hardcore-bands around 2002 & 2003. Sixty bands with 60 tracks! Almost all the songs are previously released, most on Rodent Popsicle. A lot of the bands are pretty standard punk fare, but there are also some really great bands on here as well. Rodent Popsicle is mostly known for Toxic Narcotic but there are some other awesome bands on Rodent Popsicle like The Profits, All Or Nothing H.C., and Fabulous Disaster... lots of bands with women on vocals and playing instruments. Featuring The Profits, A Global Threat, Defcon 4, Disaster Strikes, The Worse, Epidemic, Thumbs Up!, Crash And Burn, Shot Dead, Out Cold, State Control, Dead Pedestrians, Toxic Narcotic, Midnight Creeps, Self Destruct, M.I.A., The Struggle, MourningSide, The Contrary, Czolgolsz, Ruksac, These Lies, No Regard, 4 Minute Warning, The Knox, The Villians, No Trigger, Concrete Facelift, Kevorkians Angels, Earth Died Screaming, Street Dogs, Tommy & The Terrors, Darkbuster, Fast Actin' Fuses, Mung, The Blue Bloods, The Marvels, Suspect Devise, Shitehawks, The Pug Uglies, Confront, Stray Bullets, The Spitzz, Jonnee Earthquake Band, Kermit's Finger, 12 Cent, The Commandos, Psycho, The Enemy Myself, Swat, Chanticlear, Mission Shifter, The Hymen Manuever, The Sarcastics, Red Invasion, Paraplegics, Last Mission, The Vanished, Usm And Destruct-A-Thon. KM (Rodent Popsicle/PO Box 1143/Allston, MA 02134)

### V/A • The S.C.R.A.P. Punk Compilation CD

Whoa!! Who would have thought!?! Another turd compilation. Just what we've all been waiting for. You know things are going to be bad when the first band (Far Out Fishing) on a comp that claims to be punk sounds like System Of A Down. I was surprised to see 2000 DS are still around. Other than that, why bother? MA (\$7 to Aidan's Fire Label/1701 Broadway Rd./Vancouver, WA 98663)

### BAFABEGIYA/ARABELLA • split 7"

I missed the show these bands played at the Pink Mailbox, and I'm kicking myself for it now. Bafabegiya plays heartfelt hardcore with a heavy tone and a fast tempo. Their songs are somewhere between His Hero Is Gone inspired crust and classic hardcore. Their songs burst with energy and feeling, while staying brutally heavy and vicious through most of it. It is nicely raw and edgy recording. Arabella plays a sound that seems like a mix of early Fugazi and screamo. Their sound is both vicious and harmonious all at once. Lyrics for their songs fall into the personally political category that fits their sound well. This recording is also nicely underproduced. Both bands embody the spirit of DIY hardcore and probably play a great live set. LO (Spacemint Records/1291 Ben Rea Way/Reno, NV 89503)

### BAILER/HUMBLE ARY • split 7"

Two songs from each band on a nice piece of blue wax from those great Ash From Sweat kids. Hand screened everything and the lyrics are printed on a translucent piece of black paper in silver ink. My copy of the vinyl is scratched and no matter how much I clean it, it won't play. And its not my turntables fault, either. Luckily, it also comes With a CD-r that includes the songs on the 7". Bailer is reminiscent of Navio Forge at times, while Humble Ary is rocking out to their Hoover-esque jams. Two songs by each band. Get them while they are hot! TH (Ash From Sweat/1609 North St./Boulder, CO 80304; metallicweb.com/ashfromsweat)

### BODIES LAY BROKEN/HEAD HITS CONCRETE • split 7"

The feeling of hitting my head on the concrete is not fun. I imagine the sharp pain and crunching sound, followed by lingering dull pain for some time. It does not sound pleasant, but then again neither do the grindcore stylings of Head Hits Concrete. They want to punish your ears with noisy hardcore. It is like all the instruments and vocals getting into one big accident. Ouch, the brutality. Now, Bodies Lay Broken will also hurt you—just in a slightly more evil way. The BLB crew plays deep and crushing grindcore to the hilt. Demonic vocals, twisted guitar riffs, and a little bit of rock and roll all make their way into the sound. Their tempo goes from sludgy to quick for effect, though never really going to the extreme of either. Both bands take a stab at grindcore and come up with a different expression of anti-music in an entertaining way. LO (One Percent Records/PO Box 141048/Minneapolis, MN 55414)

### CASSAGE DE BURNES/SIMFELA • split 7"

I also reviewed two CDs for this label and loved them both, but I'm not into this record as much. Its got two thrashy punk bands (I'm assuming both are from France as well). Simfela's lyrics are in English, Cassage de Burnes' are in French. Both bands are relatively similar, but I suppose that's because I don't really listen to a lot of stuff like this. Cassage has 10 songs, Simfela has 6. Overall a cool European release if you're into this fast, short-song punk. I personally liked the other releases much more. CB (Alchimia/43, rue Franklin/69002 Lyon/France; alchimia-inc.fr/st)

### THE PINE/LA QUIETE • split 7"

La Quiete... yet another band that gets me excited about Europe. Great screamy enocore stuff, similar to some older stuff from the early '90s, but with a newer twist on it. Really good. The Pine... not so much for me. I just never got into them and I didn't like the live show. I know that they are gaining popularity, so jump on the bandwagon soon, I guess. But seriously, does he mean for his voice to sound like that, or is that just how it is? All in all, good layout, La Quiete > The Pine, and hand numbered is good. CB (Broken Hearts Club/1412 17th St. #C/Bakersfield, CA 93301)

### CZOLGOSZ/CRITICA RADICALA • split CD

Both bands take a basic punk/hardcore sound but then add something extra. Czologosz go off in a 1.6 bBand direction with some songs taking on an upbeat feel with intricate guitar work. Critica Radicals take a more eclectic approach that reminds me a bit of Submission Hold, though the singer brings Jello Biafra to mind quite often. Both bands have political lyrics. BH (Sep. 06 Records/PO Box 629/Boston, MA 02117)

### CRITURA/DISFACE • split 7"

Disface are amazing. They deliver three great punk songs full of driving rhythms and passionate energy. With vocals like La Fraction and music like Deathbeat, this band sucked me in instantly. Their stuff is politically minded, full of personality, and sounds awesome! Criatura has two songs here; each melodic hardcore with male and female vocals. The sound is solid, as guitar melodies come together with nicely sung moments. Their style is built a little more on the emo hardcore sound (from a band like Yaphet Kotto) that has an edge. Their lyrics speak passionately about social exile and freedom of sexuality. Criatura has a sound that is engaging and fun to listen to. It is a great set of songs from both bands. I hope to see more records from them soon. LO (Tofu Guerrilla/Stedingerstr. 58/28203 Bremen/Germany)

### DUKES OF HILLSBOROUGH/ALTAIRA •

#### Sometimes You Eat The Bar, Sometimes The Bar Eats You split CD

Its always tough to review records by bands who aren't really good, but not necessarily bad either. Giving overwhelming praise or tearing a band to shreds is so simple, that any moron who writes music reviews can handle it with ease. But when you get a split like this, there really isn't much to say. With that out of the way, The Dukes Of Hillsborough play Hot Water Music inspired rock, and they are from Florida. I find that to be annoying. At least copy boring styles of boring bands from different time zones. Their first track out of the four on this disc is called "Beerito," which I got a laugh out of, but that's really not enough. Or is it? The answer... No. Moving on. Altaira, the band who The Dukes share this CD with, play a similar style. Maybe with more of a Jawbreaker influence. Their six tracks are actually pretty catchy, but nothing to go nuts over. So calm down. I'm calm. Calmer then you are. MAH (Attention Deficit Disorder/PO Box 8240/Tampa, FL 33674; addwreckedkids.com)

### THE ENABLERS/BEDFORD FALLS • split 7"

The Enablers do two slow southern fried rock songs. The lyrics for both songs are about a break up. Original. The vocals sound just like Ben Nichols from Lucero. Even more original. Bedford falls kick it up a notch on the rock factor, leaning toward the poppy end with some hooks and catchy choruses. The lyrics on this side are about relationship problems revolving around a break up. Umm... how original? The vocals are a bit deeper and not gruff and actually do have an original quality to them. Surprise! Do I win something? PK (The Newest Industry/Unit 100/61 Wellfield Rd./Cardiff/CF24 3DG/UK; thenewestindustry.com)

### FLACCID TRIP/WILLIAM E. WHITMORE • split 7"

This is an abstract record. Flaccid Trip is a noise/experimental group (I really don't get the point) featuring members of Ten Grand. William Elliott Whitmore is a straight up blues/folk fusion, with a more upbeat song than I remember when seeing him play with Ten Grand. This seven inch isn't really anything I'd get excited for. CB (Scenester Credentials/PO Box 1275/Iowa City, IA 52244; scenecred.com)

### FUCKED UP/HAYMAKER • split 7"

Fucked Up brings us some old school hardcore in the vein of Negative Approach. Good stuff. The real treat for me though was the Haymaker side. Heavy hitting hardcore that is heavy without being metal, with shouted vocals and high moshability. My only complaint is neither band provide lyrics. C'mon, there was some room on the rat's head for some words. CD (Deep Six Records/PO Box 6911/Burbank, CA 91590)

### FUNERAL DINER/WELCOME TO THE PLAGUE YEAR • split 7"

Funeral Diner beats out another one of their typically emotive and technically chaotic songs. They have so many songs out, you'd think their style would mellow or their energy would be sapped—but that certainly is not the case here. This one has all the energy and passion of any of their releases. I really like the drumming on this record. It is solid and interesting, making it one of the strongest aspects of their sound. Welcome The Plague Year are the new screamo concoction of folks from Neil Perry, You & I, Makara, and Joshua Fit For Battle. Their sound is heavy and chaotic, with strained vocals and pounding tempo. It isn't too far of a jump from the bands they had been in, but it is another step further into the chaotic/screamo sound. One that is getting more heavy and less screechy with time. The bands compliment each other, but are different enough to make for an interesting split. LO (The Electric Human Project/500 S Union St./Wilmington, DE 19805; electrichumanproject.com)

### GIANT EYEBALL/ITSY BITSY SPYDER • split CD

I considered writing some witty putdown of this shitty CD-R, but the music contained within is so awful it's not even worth the time. Experimental music with some techno mixed in. Dull and unfocused. Yet another piece of plastic collecting in a landfill somewhere outside of town. MA (Egyptian Brain Removing Hook Records/509 S Lincoln St./Denver, CO 80209)



## IMPRACTICAL COCKPIT/ NUCLEAR FAMILY • split LP

Nuclear Family is artsy fartsy garage pop from Gainesville, Florida. There is a dark element as well—definitely accented by the cello. Overall it's really dancy, positive sounding and the tempos remind me of The Minutemen. There is more of the same from Impractical Cockpit, only not as catchy. This side is dark and awkward. It's a lot noisier and less dancy. Overall, this is a fun record. Time for all the shy kids to get up and rock! DH (\$8 to Friends And Relatives Records/PO Box 23/Bloomington, IN 47402)

## MURER DISCO EXPERIENCE/ JILTED • Music Vs. Military split LP

Both of these bands play fast political hardcore punk. Jilted are from Italy and play very manic punk and the lyrics touch religion and politics and the power of control. MDX from Germany plays in the same vein of hardcore punk with politics and social angst abound. People into bands like Resist and Aus Rotten and others of that genre should check this out. CF (Agipunk; agipunk.com)

## KODAN ARMADA/GOSPEL • split CD/10"

Well, this might be biased, but this is a totally awesome release. Tons of passion and emotion jam packed into 6 songs. Kodan Armada, the stronger band on the split is from Louisville and they have 6 singers. I can't really compare them to anyone, but they are insanely chaotic and super good. Emotional hardcore it is, and yes, the hype is for real. Gospel feature ex-members of Cobra Kai, and are little more... mainstream emocore? I don't know, but it's still super good. A bit mathier and less "sloppy" than Kodan Armada. The first two songs sound a lot like Four Hundred Years, the third is a long jam song. This split is really good. The 10" version is on Neon Boombox. 6 songs, 20 minutes. CB (Cosmonaut Records/99 Main St./New York, NY 10960; cosmonautrecords.com or Neon Boombox; lovethatshit@yahoo.com)

## SHIKARI/PHOENIX BODIES • split 7"

Electric Human Project is one of my favorite labels, seriously. Another great record with awesome artwork and two great bands. Shikari is a spectacular Dutch band. They are fast, chaotic, screamy hardcore with no boring parts and the lyrics cover the politics of democracy. The vocals are icing on the cake—effortless but . Phoenix Bodies are a tongue-in-cheek fast, sort of thrashy, heavy hardcore band with two singers: one high pitched screaming, one yelling. Their lyrics rule, too; commentary on social issues, mainly. "Life is like a tampon commercial. It's all nice spring fields, calm breezes." Ha, these guys rule. I saw a video of them play once and some of them wore big bear costumes. Get this split and all other EHP releases. CB (The Electric Human Project/500 S Union St./Wilmington, DE 19805; electrichumanproject.com)

## BLACK MARKET FETUS/DISCIDER • split 7"/CD

The CD version of this release has a shit load more songs on it. For the life of me I don't know why bands/labels release things like this. I guess there is enough collectors out there or vinyl enthusiasts that don't care that they are getting a LOT less songs. And in retrospect I probably would have been more into this if I had only listened to the 7" as the CD is just way to much grind core for me to take in once sitting. So maybe it makes sense as some people might not want to have more songs. Anyway, Black Market Fetus plays really fast grind core with crazed screeching vocals, while Discider plays slightly more of a hardcore style and at times heavier grind core with deep almost demonic style vocals. Both bands are extremely generic, but heck a lot of hardcore these days can be called generic. There are just so many bands and after 20+ years there just isn't much left to do I guess. So maybe it is lame to call them generic. Really, what do I know? I simply don't get into this style of music. There are a few grind bands that I like, but for the most part I think it all sounds the same and I probably shouldn't be reviewing this. If you like fast, aggressive grind core, then this might be something that you want to check out. KM (First Blood Family/PO Box 1766/Madison, WI 53701)

## LA CHANCE/OCCAM'S RAZOR • split 7"

This is a California screamo record. Very awesomely packaged record. I have the record release version, which is pretty intricately detailed, which Occam's Razor is infamous for. One insert is a "Rancho Los Amigos Hospital Outpatient Progress Notes" page that these kids found. Interesting. Anyway, La Chance is an epic screamo band, and they have one song on here that rips; they keep getting better and better. Occam's Razor has two songs, and they bring the insane chaotic screamo for fans of Usurp Synapse or Jeromes Dream but a little more emo. I heard they used to cover an Orchid song. I am sooo requesting it next time I see them. CB (D00D Records/7675 Shady Oak Dr./Downey, CA 90240; doodrecords.tk)

## LUMBERGH/THE PLAGUE • split 7"

The Plague keeps it simple with six short punk songs. They play fast songs in a straight forward punk style based on the early '80s method. A little bit of rock, a little bit of melody, and a lot of aggression mix together and played with frenzied energy. A few issues ago, I reviewed a Lumbergh 7". All I really remembered about it was that it was bad. The first songs starts with a melodic intro that hinted towards this being a slower, more emo release. But then it switches gears to this loud and fast style with more crazed vocals. If that is where they were going, they could have just dropped the intro. Anyway, this second song is much better than the first. It is hardcore played more in an early '90s style with lots of heaviness and pure emotion. Lumbergh goes all over the place with their melody, chaos, and speed—this works best on the last song. Not the best or the worst split in the world. LO (Bonus Choke Records/4066 Becker Rd./Altamont, NY 12009)

## MACH TIVER/THE CREATURE • split 7"

Mach Tiver is a two piece punk hardcore band on the noisier side. They have two members, one guy, one girl, bass and drums, and both contribute on the vocals. This song is mediocre, probably fun live, but nothing to get excited over. The Creatures is the weaker side of the split. Noisily recorded four piece with high school vocals that seem to get a little better as the song goes on; then he screams... which he is much better at. Some of the guitar work is pretty cheesy and high school emo. There are some parts of this band which I like, and then some parts that make me cringe. Meh, this is okay. Like I said before, nothing to get excited over. CB (Limbless Records/PO Box 12305/Portland, OR 97212)

## MIDNIGHT CREEPS/CAPO REGIME • split CD

Well, the Midnight Creeps play some pretty tuneless rock that sometimes reminds me of L7 or something of that nature. Nothing anyone needs. Capo Regime are pretty funny, as the vocalist sounds like he's killing himself trying to actually sing along to some bad pop punk that perhaps wants to sound like Discharge? Ugh. I'm not really sure, but the production is bad and the songs are all over the place. NW (Rodent Popsicle Records/PO Box 1143/Allston, MA 02134; rodentpopsicle.com)

## SCOTT BAIO ARMY/THE LUMPS •

Fuck Peace... Let's Kill split 10"

Two thrashers one record. Both bands play fast thrash punk not unlike most records on 625 Records. (All boring!) The Lumps really don't like skateboarding and don't get laid to often. Maybe if they played '70s rock like The Darkness that could help them out. SBA has more social and about the "scene." CF (Bad People Records/PO Box 480931/Denver, CO 80248)

## BORN DEAD/CONSUME • split LP

Born Dead is one band I really wish I would have seen play live at least once before they broke up. Their 7" on No Options and their follow up LP on Prank were both really good. Totally awesome sounding hardcore that seemed very influenced by Econochrist or Christ On Parade or Christ On A Crutch or Christ On The Bus. Good stuff both on musical and content/attitude level. They have 6 tracks on this split LP. (If you don't have Born Dead's 7" then definitely hunt for that as their 7" is really awesome!) Consume aren't quite as interesting to me, but I am sure a lot of people really dig them as they are built from the remains of State of Fear, Shitlist, and Decrepit. They play Scandinavian inspired crust, which of course is a fairly popular sound at this point in time. They do it well. There are 9 Consume tracks on this LP. All in all this is a good split LP and certainly worth picking up if you can get your hands on it. It was pressed in Germany and hasn't been the easiest record to get over here in the USA. KM (Yellow Dog Records/PO Box 550208/10372 Berlin/Germany; www.yellowdog.de)

# MODERN LIFE IS WAR

photo by Tony J





### THE FICTION/BIRTHDAY BOYZ • split 7"

Three tracks on this little 7" from Waking Records. The Fiction do two while the Birthday Boyz do one. The Fiction have two LPs out now, both of which came out on Level Plane, and of course they are ex-Saetia. Both bands play catchy and aggressive emo-hardcore with screamed vocals. I wouldn't say that either band was better than the other. They both hold their own. The Fiction have a pulsating sound that can groove, meander, or stampede with a fluid continuity. Their side is quite good. Birthday Boyz are very similar with a grooving, pulsating, emo-sound that alternates tempos to create their sound. Both bands use slightly screamed, strained, and passionate singing. I am sure anyone that would like one of these bands would also like the other. Solid. KM (Waking Records/1803 Riverside Dr. #5M/New York, NY 10034; wakingrecords.com)

### SHARON STONED/CHANNEL X • split CD

I picked this up because of the spoof Larm cover on the Sharon Stoned side. Lo and behold, that wasn't the only funny thing about it first off, Channel X play run of the mill '88 style hardcore, with funny vocals and plenty of cheese in the words. Three drug free youth anthems, one cover of "88 Back On Track" by Free At Last and "Power Of Youth," which is extremely poppy and funny. Both of these bands are from Malaysia, and Sharon Stoned kicks it up a notch with some hardcore punk that has some palm muted heaviness and some double bass pedaling. They also cover Refused's "Fusible Front" and include some romance stricken rock ballads stolen from movies. The credits sheet is really funny too with stuff like: "And there's also your 'hardline' sxe heroes (key)Ein seconds screaming out like having his nuts grabbed with pliers in 'Klueless Fucks.'" That happens on the same night where Tom(pok) got all drunk and silly and does the chicken voice in "Klueless Fucks" and they both a sxe geek and a drunkfuck "united" to back up "Campaign For Mediocre Distortion" verses. See how badly they want the mediocre distorted?" Yeah, this is some fun stuff for sure. And I'm glad I picked it up. CD (Youth Crime HQ/E-Jump No. 20 Jalan 30/10. Taman KOOP Polis 2/68100 Kuala Lumpur/Malaysia)

### STRONG INTENTION/SOLID DECLINE • split 7"

Solid Decline is a German D-beat crust punk band. Straightforward stuff that is pretty much the usual recipe. Lyrics about the failings of the punk scene, East Germany, and ego problems. Fans of Sunday Morning Einsteins take note. Strong Intention plays grinding hardcore with dual vocals that sound very sore throated. The lyrics are pretty doomy and gloomy but don't make to much sense. They sound kind of just like a bunch of horrible apocalyptic phrases strung together. Anyway, here's to the end of the world! CF (Vendetta/Gleimstr. 17/10437 Berlin/Germany; vendettarecords.de)

### UNLUCKY ATLAS/THE ANTIQUES • split 7"

Boring, boring, boring. Mainstream indie rock/synth/pop. Unlucky Atlas is upbeat, The Antiques sounds like I need to put it on 45rpm but its already at 45rpm. I hope Ameoba will buy this from me. CB (For Documentation Only Records/5140 Crayton Pl. S/Naples, FL 34103; fordocumentationonly.com)

### WE'RE FROM JAPAN!/ANDI CAMP •

You Are The Vehicle CD

I'm confused. I don't know who is who on this CD. They should of spent less time writing up fancy fucking "one sheets" and made a comprehensible track listing. I suppose I could spend more time and figure it out, but I'm not a fucking rocket scientist. Who cares, this isn't good anyway. None of it. Even the good parts are kind of bad. One of the bands plays Rainer Maria/Cat Power kinda... stuff... Its dull. They do cover "I'm On Fire" though, and that is pretty fucking amazing! But its a cover, so they get no credit! The other band plays smooth, silky, I'm-going-to-bed instrumental stuff. Its kinda smooth, sorta silky. Makes me wanna go to bed. There is a note inside that says, among other bullshit, you should listen to this music when you're painting or making love. Shut up. MAH (Grafton Records/5251 NE 33rd Ave./Portland, OR 97211)

demos • demos • demos • demos • demos • demos • demos • demos •  
demos • demos • demos • demos • demos • demos • demos • demos •  
demos • demos • demos • demos • demos • demos • demos • demos •  
demos • demos • demos • demos • demos • demos • demos • demos •

### AN ACT OF THEIVERY • CD demo

Pissed off, political, poorly recorded, fast grind stuff. I'm not a huge fan of the singer's voice, but if this band practiced for a few years and recorded something decent they would be popular. Not really my department? Sorry guys. CB (Raymond Ruiz/13446 Sun Valley Cir./Victorville, CA 92392)

### APE SHIT • Goin Fucken Ape Shit demo

Twelve songs of manic, raw, and fast trash music with a bit of a crossover influence and harsh throat tearing vocal work. Good first demo for these cop and emo hating, candy loving, vengeance wanting kids from Massachusetts. They live up to their name in my opinion. CD (\$2 to Brian/PO Box 37/Centerville, MA 02632)

### UNFUCKABLE • demo

Thrashy, snotty, stripped down punk rock. Squawked vox and lyrics coeering fasion, technology, corporate rule and of course the dead end cycle of wage slavery. Catchy and bouncy punk fuckin' rock. CD (Julia/19 Grant St./Albany, NY 12206)

**THE SPECTACLE** "Rope or Guillotine" This is our favorite record in years--seriously, we think this is sooo amazing! Undying, Gehenna, Zegota, Catharsis, Godspeed! You Black Emperor--this lives up to all those comparisons and picks up where they leave off. A true work of genius.

**ZEGOTA** "Reclaim" The beautiful, eclectic, stubbornly idealistic full-length realizing all the promise of this band's earlier career.

**UMLAUT** "Total disfuckingcography" Everything these destructive, maniacal, motorcycle-crazed Finns ever did. "Some day a real scum will come and wash all the reign off the streets." 38 song CD plus 84 page book. Serious shit.

**THE SPECTACLE**

**ZEGOTA**

**UMLAUT**

**Crimethinc.**

All CDs \$9 postpaid, propaganda included, from Crimethinc., P.O. Box 2133, Greensboro, NC 27402 USA. Leave checks blank, or order online from [www.crimethinc.com](http://www.crimethinc.com). Bulk orders: [www.stickfiguredistro.com](http://www.stickfiguredistro.com)

**RAW D-BEAT**  
Their 3rd ALBUM

**hardcore holocaust**  
[www.hardcoreholocaust.com](http://www.hardcoreholocaust.com)

Check out the website for our upcoming release schedule, massive mailorder catalog complete with pictures and descriptions, plus our available releases which include

**DECONTROL "The Final War"**

**DECONTROL**

**THE FINAL WAR**

**check out [www.hardcoreholocaust.com](http://www.hardcoreholocaust.com) for a constantly updated distro**

...and since you've already made it a meaningless cliché, here's Kegcharge to d-beat it to death. Features ex and current **WORLD BURNS TO DEATH** members. "SADISTIC WAR GLORY" CD out now, LP out in a matter of weeks:

**KEGCHARGE**

**D BEAT TO DEATH**

**D.E.A.D. early discography CD coming soon after**

**DECONTROL**

**ÄÄRITILÄ "...JA KAIKKI KUITENKIN PÄÄTTY Y KUOLEMAAN!" CD**  
**VIIMEINEN KOLONNA "Irvikuva" CD**  
**VIIMEINEN KOLONNA "Aistien Juhlaa" CD**  
**AUSGEBOMBT "HellBomber" LP / CD**  
**WORLD BURNS TO DEATH "No Dawn Comes...Night Without End" 7"EP**  
**WORLD BURNS TO DEATH "the Sucking of the Missile Cock" LP / CD+**  
**NAILBITER "Abused" LP / CD**  
**SEVERED HEAD OF STATE "Anathema Device" LP / CD**  
**RELIGIOUS WAR "Cracked System" LP**  
**RIISTETERROR - Täabajärä Hardcore 7"EP**  
**RAJOITUS "Discography" CD**  
**DRILLER KILLER "And the Winner Is..." LP**  
**BLACK UNIFORMS "Splatter Punx On Acid" LP**  
also these distributed titles:  
**DOG SOLDIER 7"EP (ex-Blood Spit Nights)**  
**HELLSHOCK "s/t" 7" EP**  
**ASSASSINATE "s/t" 7"EP**  
**FORÇA MACABRA "Caveira Da Força" LP**  
**SHOCK TROOP "Suck My Blood" 7"EP**  
get in touch for international or combined rates & trades  
**HARDCORE HOLOCAUST RECORDS & DISTRIBUTION - CONTACT**  
-PO BOX 26742, RICHMOND VA 23261, USA--



# ALONE RECORDS

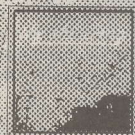
HOT  
AND  
NEW



**FAX ARCANA**  
"the ritual in routine"  
12"/MCD



**FUNERAL DINER**  
"the wicked"  
10"/CDEP



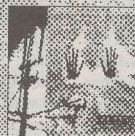
**THE SHIVERING**  
"brand the ground  
with storm and song"  
CD



**THE PINE**  
"days slipping by"  
LP



**THE SADDEST  
LANDSCAPE**  
LP/CD



**TAKARU**  
"there can only be  
none"  
LP/CD

## COMING SOON:

The Disease/Fax Arcana 12"/CD  
Rapider Than Horsepower 10"/CD  
Racebannon "Collection" 2XCD  
Jeromes Dream "Discography" CD

Prices PPD  
N.A.M./WORLD

CD 10/13  
MCD 8/11  
CDEP 6/9  
LP 12"/10" 8/16

Alone Records  
P.O. Box 3019  
Oswego, NY 13126  
info@alonerecords.com

WWW.ALONERECORDS.COM

## FLAK • demo

These Fucking Lawless Annihilation Kommandos blast out six heavy crust tunes. Their songs are full of heavy bass and distortion. The fast tempo and growled vocals add to the brutality. The sound is a little loose and disjointed, taking away from the overall punch. FLAK play five originals and one Laughin' Noise cover. LO (\$3.50 to 3407 Bates St./Pittsburgh, PA 15213)

## BLOOD RED SKY • CD demo

Well, I really like the music that this band plays, but I really don't like the vocals. They play crusty black metal sounding stuff, like Ludicra, but mix in some death metal and sludge core with lost of double bass drum action. I would be really enthusiastic about this band, since they're so tight rhythmically and have some catchy riffs and a cool style, but again the vocals are not my style. I think that if a band is going to play this kind of music, the vocals should be up to par with its intensity. Instead the vocals are not growled or screamed, but sung, in mostly the same key which gets old really fast. I like the fact that the singer is female, because there aren't enough of them in heavy music, but I just don't like her voice. This band has a lot going for them, but I think they would be better with different styled vocals, and if there are any singing parts, they should be varied in the keys that they are sung. DJ (\$5 to Matt/4914 NE 17th/Portland, OR 97211)

## BODHISATTVA • Hours CD demo

This demo reminds me of a band I put on a mix tape one time. I didn't make a track list, and I forget who they are. You ever do that? Anywho, Bodhisattva... Pretty shitty recording, but what are you gonna do? Sorta metal guitar parts with a lot of squeals. The vocals are half distorted screams and half low growls. The drumming reminds me of that episode of the Brady Bunch when bobby got a drum kit. That show ruled until the cousin Oliver moved in. I don't think there is a bass player. The bottom line is that this demo falls within the space of really bad and sorta good. I think that's "swell," but I don't have a chart. MAH (2238 N 24th St./Phoenix, AZ 85008; bodhisattva.cjb.net)

## BOMBENALARM • demo

This is my favorite demo of this issue. Bombenalarm plays tight, heavy, and interesting crust that has elements of D-beat and melody at the same time. The sound is dark and intricate, so the negative lyrics (in German) fit well. I've listened to this demo like 20 times in my car and it sucks me in every time. I also like the Warsaw cover. Good stuff. LO (\$4 to AZ/Auerstr. 51/45468 Mülheim-Ruhr/Germany)

## THE BOOLEAN CONDITION •

Hardcore Rock Music: What A Trip CD demo

Ha ha, this was interesting. The CD-R comes in a folder... similar to one you might turn in your 3rd grade report. Oh and the music? Whaaaaa the hell. From grindy screamy stuff to weird dance-synth that sounds like a fourteen-year-old boy version of the Peaches with screams in the background. This has got to be a joke band. I'm really... well, not that sorry if I'm wrong. Well, this picture in the folder pretty much confirms by belief. Two fourteen-year-old looking boys making goofy faces in a mirror. My conclusion: nothing to do in Wisconsin. CB (Noise Maker Records/PO Box 71208/Shorewood, WI 53211)

## THE BREAKS • Chicago—May 21, 2004 demo

The Breaks plays messy, fast, old school hardcore with a thrash beat. Their songs are rough around the edges and gritty at all times. They move from drum-driven fast parts to melodic breakdowns with ease. These four songs the scene, their own issues, and the streets with a harsh edge. There is a lot of fury in these songs, and they would probably be fun to see live. I wish we had a local band like this in Goleta. LO (\$2 to Scott Plant/3504 Stonemill Dr./Arnold, MA 63010)

## GREYSKULL • CD demo

Very chaotic metal with screamed vocals. It has a good amount of intensity though at times things got a bit too chaotic for my tastes. The lyrics are mostly of the political variety. Worth checking out, especially since it will only cost you 2 stamps. BH (2 stamps to 1227 N Oakes/Tacoma, WA 98406)

## GREEN FUSE • demo

Although not the best recording, I like this tape. Neat packaging: silk-screened construction paper cover and hand numbered tape. Lyrics discuss current political issues and events, such as Bush, Rumsfeld, and the Patriot Act. "Let's start doing things we'll tell our children about." Yeah! The music is a sort of math rock mixed with punk and emotecore. Several low-volume vocalists scream, sing and yell, but it's hard to understand what they say. You know us *HeartattaCK*-ers love lyrics. Colorado may have something here, keep an eye out. 3 songs. CB (Ash From Sweat/1609 North St./Boulder, CO 80304; metallicweb.com/ashfromswat)

## TOWER OF ROME • CD demo

I keep wanting to refer to this band as Torches To Rome, but that's just because of the name and it's a shame they don't sound like them. Spastic grind with those stupid song titles that take longer to say than the actual song. This demo is alright. Definitely nothing innovative or groundbreaking, but that doesn't mean that it doesn't suck. Ten songs of grind in 10 minutes, but 6 bucks is a little steep for that. TH (\$6 to 15601 Orchid St./South Holland, IL 60473)



# PLANES MISTAKEN FOR STARS

Up in Them Guts

LP or CD only \$9 POSTPAID IN THE USA!

Check out [www.noidearecords.com](http://www.noidearecords.com) for over 4,000 CD's, records, shirts, pins, posters, & other fun stuff!

**¡NO IDEA!** po box 14636 gainesville, fl 32604 [noidearecords.com](http://noidearecords.com)



**STOLEN FAITH • CD demo**

This demo packaging was so lackluster, I almost tossed it out of the review pile. A CD with a photocopied track list and contact info does not a real demo make. I am not some industry clone, I want more than just the facts. But, since I believe this is not some cheap promo thing but rather from a band who just thought that is how demos should look, I am reviewing it anyway. Stolen Faith are a harsh hardcore band that play a classic loud and aggressive style. Of the eleven songs on this CD, three of them are covers of Born Against, Youth Brigade (DC), and DYS songs. That is a pretty good indication of the styles they play as well. Their first explodes from a quiet guitar intro into a bombastic attack of sound. Punk in every sense. Each song is played raw and mean, with a lot of furious energy to keep it interesting. This demo sounds much better than it looks. LO (1811 Eage Dr./Cheyenne, WY 82009)

**HOPE YOU CHOKE • 4 songs CD demo**

Pretty decent, no nonsense hardcore punk that's played mostly faster to mid pace. Cool solos that a lot of punks might hate, that I think are awesome. A weird cross between D-beat and posi youth—it works. Four songs. NW (\$3 to One Percent Records/PO Box 141048/Minneapolis, MN 55414)

**HUNGRY GHOST • CD demo**

Hungry Ghost plays melodic, guitar driven punk rock. The spoken vocals overpower what intricacies are happening from the instruments. The lyrics decry socio-political problems in the USA; they tend to be heavily worded and smart. Unfortunately, no lyrics are included with this CD, so some of it is hard to decipher. Since the messages in these songs are the best aspect of the CD, it seems odd to me that they would leave that out. Hungry Ghost plays a decent sounding style, but it seems like it is mixed so that those hooks aren't as obvious. For those reasons, this CD is disappointing. LO (234 Pine Creek Dr./Charlotte, NC 28270; ruahungryghost.com)

**SYSTEM FITE • Mindbomb demo**

This is some raw noisy fast HC that has a sort of D-beat riffage style guitar set to a faster beat. Rapid fire female vocals and a heavy bass drive this band along. Hopefully they will keep it up and get tighter. This opens up with Bush and Hitler talking at the same time, which is quite a statement about American Imperialism and corporate fascism. Political lyrics about war, patriot act, drug abuse and mind control. CD (no address)

**VILENTLY ILL • Tour Demo '04 demo**

This band is one dude who plays guitar and sings over a drum machine. He plays fast and raw Reagan era HC. The last track wasn't too cool, but the best thing about Viently Ill is the interview in MRR where he gives the advice "smoke weed and listen to straight edge hardcore." CD (Knot Music/PO Box 501/SH, MI 49070)

**ICEBERG • CD demo**

Earsplitting screamo vocals and heavy hardcore noise fill this CD. You get melodic tunes pierced with distorted noise, looping sound bytes, and those strained vocals. Iceberg sounds a lot like early Jeromes Dream, but slower. Their take on screamo is low toned music with a tempo that goes from medium metalcore to breakneck electronic screamo/grind in a matter of seconds. You never really know which direction these songs are going to run in next—which makes their sound frantically explosive. They printed their lyrics, but the think typewriter font pretty much defeats that purpose. LO (icebergiceberg.cjb.net)

**THE ID • demo**

These three songs show off a "fuck you" punk attitude and a love of old school hardcore punk. The fast songs, screamed vocals, and crazed song structure is similar to Void. Though no where in the same league, the ID does have a similar approach. That being all out mayhem and aggression. The most memorable of these three songs is the punchy "Shotgun Facelift" that gives people with problems some caustic advice and is a good example of what this band is all about. LO (\$2 to Nik Kuster/8342 E 2700 St./Kewanee, IL 61443)

**MEN IN SEARCH OF THE PERFECT WEAPON • 3" CD demo**

First of all the packaging for this demo is awesome. It's a three inch CD in a small double gatefold case. It looks like it was all done by hand. All the info is printed on shiny silver labels and inserted inside. It even has Velcro! Anyways... The music right? One song at 12:20. This is some heavy shit. The melodies are evil and everything is tuned real low. Obvious comparisons would be Isis' Mosquito Control but not through and through. This has more doom metal or a Sabbath feel. I love this kind of stuff but this is just another band doing it. Nothing new but it's solid. DH (anger@modusoperandi.de)

**PACK OF VIPERS • CD demo**

After the long, melodic intro you get to the meat of this demo, the two songs. Their lyrics are descriptions, similes to what playing these songs means emotionally. (I suppose.) Pack Of Vipers plays deep toned, metal influenced hardcore with screamed vocals. The songs are slow and deliberate, delivering as much punch as they can. LO (packofvipers.cjb.net)

**WALKING WRECK • demo**

Walking Wreck play lo-fi hardcore punk with a KBD feel. Rudimentary song structures make for catchy and raw music. Sounds like a lost recording from the early '80s LA punk scene, yet these guys are in the here and now. One of the new and upcoming LA bands to watch for actually. MA (Walking Wreck/18531 Cottonwood St./Fountain Valley, CA 92708; walkingwreck.com)

**FEAR IS THE MINDKILLER • CD demo**

Cool packaging. Comes in a DVD box with lyric booklet inside. Musically this sounds like something Ebullition would have put out. Somewhere between Iconoclast and Portraits of Past, except with the occasional violin and clarinet. It's not something I can connect with. Too dry in delivery and to busy in sound. MA (geocities.com/vagabondcollective)

**GODING'S SAWED OFF • demo CD**

I was floored by this. Starts off with some really metal/tech intro but rolls right into some fast, tight hardcore. Surprise, surprise. Recorded by none other than Mr. Will Dandy. Sign these guys up if you do a label quick. NW (4066 Becker Rd./Altamont NY 12009)

**INTIFADA - demo**

Intifada plays heavy and punishing grindcore with a lot of intricate guitar fingering. Their lyrics decry the dystopic modern day and empty hope for a better tomorrow. As a whole, this demo weighs you down with its heavy sound and depressing topics. LO (Ricardo/Rua Diana 675, Apto. N/Perdizes/Sao Paulo-SP/CEP 05-19000/Brazil)

**MARCHING BAND - demo**

Marching Band have nice cartoon of a four track recorder on their cover, so I was all set for some DIY folk. I mean, the band name is Marching Band. But, as it turns out, they play straight up punk. Old style punk, like Minor Threat, with a lot of guitar action and screaming vocals. Marching band play high energy stuff that is fast, but with a lot of cool breakdowns and edgy moments. A lot of the intricate sounds get fuzzed out by this recording but you can't help but get a sense of their '80s hardcore sound. There are about eleven songs on here. My favorite one has a chorus that goes: "Are you gonna walk around all day/With that what-the-fuck look on your face?" LO (Dylan Ritchie/1512 6th St./Menomonie, WI 54751)

**MY WAR • CD demo**

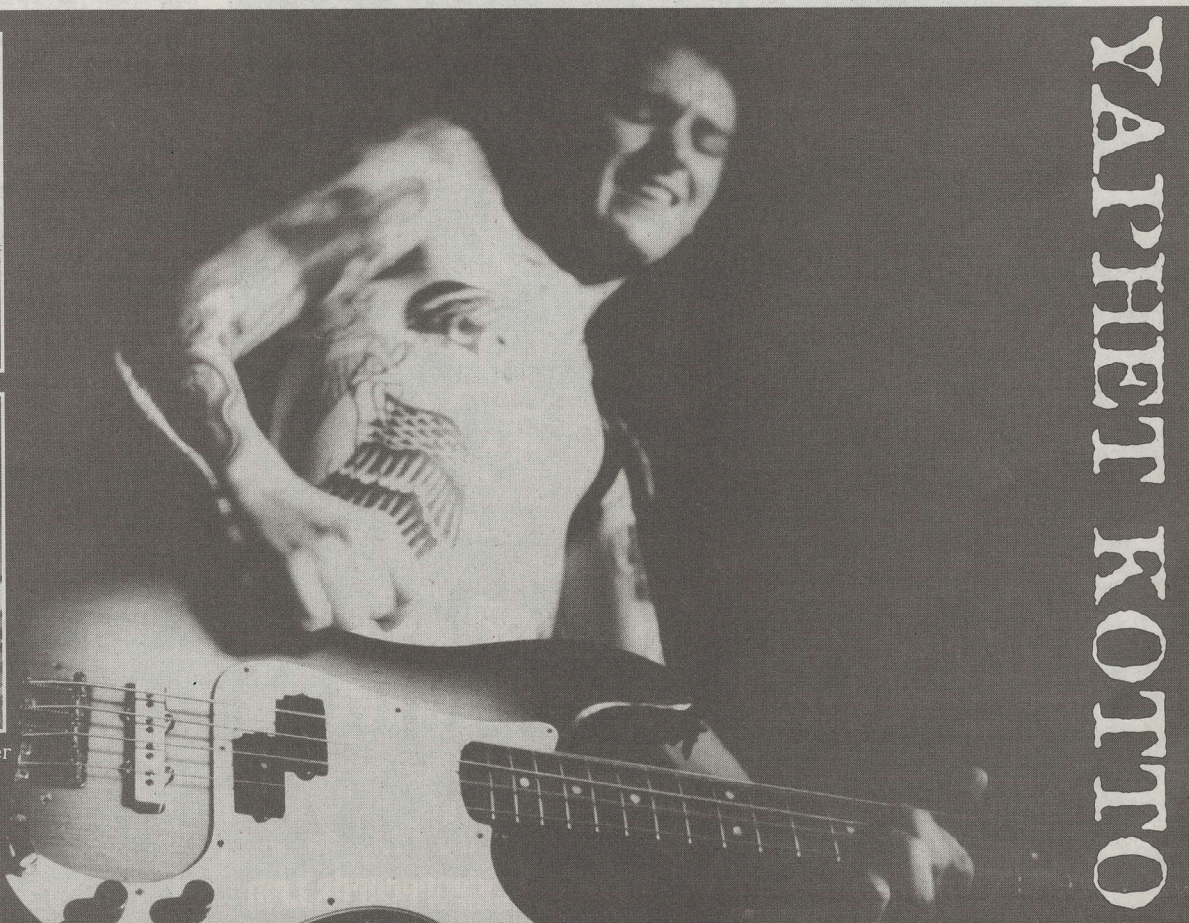
I have been hearing about these guys for a while. Now hearing this demo I can see (hear) why. This is awesome!!! Burly hardcore with speed and venom. Sort of modern era youth crew, but on the whole they fall into no particular genre. If your face energy, breakdowns, wall of sound, and intensity. Definitely a demo to pick up, as well as any upcoming releases, which I imagine plenty of labels are lining up to release. MA (\$3 to 236 S Pine St./Richmond, VA 23220)

**STEP ON IT • demo**

Step On It plays some fast and furious hardcore, thrashy and moshy. I dug the "yeah!" instead of the "go!" before the break on the second song. The lyrics are negative and I guess this could be a youth crew band. CD (steponitSTL@yahoo.com)



photos by Dora Derner



RALPH KOTITO



# TOP 10 LISTS

art by @ Humyn

## LISA OGLESBY:

CRIATURA/DISFACE—split 7" • I OBJECT!—7" • MK-ULTRA/LOS CRUDOS—split 7" • BENT OUTTA SHAPE—LP • HE TAUGHT ME LIES & RICK GRIBENAS—Genealogies And Collaborations LP • LIMP WRIST—Complete Discography CD • TRUE NORTH—Somewhat Similar CD • THIS BIKE IS A PIPE BOMB—Dance Party With... 10" • WOLFBRIGADE—A D-Beat Odyssey LP • STRAIGHT TO HELL—We Will Bury You LP • Her Jazz #1 • 1905—live • FIYA—live • OFF MINOR—live • AMANDA WOODWARD—live • ARTIMUS PYLE—live • REACTIONARY 3—live

## MIKE HALEY:

quitting my job to go on tour • finding out where Kingdom Of Vegetarians buys the fake shrimp • ACID MOTHERS TEMPLE—live • Ronald Reagan's death • finding MILES DAVIS LPs at goodwill • CHICAGO (the band, not the city) • THORR'S HAMMER—picture disc LP • DAVID CROSS—new CD • Paul Camagna getting fired • ISIS—Remix 12"

## CHANDLER BRIGGS:

A PETAL FALLEN—10" • DAYTRO—Des Cendres, Je Me Consume CD • MIHAI EDRISCH—L'un Sans L'autre CD • BLEEDING KANSAS/GREAT REDNECK HOPE—split 7" • AMANDA WOODWARD—live • OFF MINOR—live • WELCOME THE PLAGUE YEAR—LP • SHIKARI/PHOENIX BODIES—split 7" • THIS SCARES ME—7" and live • 1905—Voice LP and live • RAEIN—LP • Bionature juices at the IV Food Co-op • living at Pink Mailbox house

## STEVE SNYDER:

PAULA OLIVEIRA AND JOAO PAULO—Quase Entao • CECIL TAYLOR AND THE ITALIAN INSTABILE ORCHESTRA—The Owner Of The River Bank • Permaculture: Principles And Pathways Beyond Sustainability by David Holmgren • swimming in the Sisquoc River • LAILA DALSETH—Everything I Love • TIM BERNE AND SCIENCE FRICTION • the sublime and dry brown soil becoming a large green garden • S.C.A.L.P. #2 • ACTIS DATO QUARTET—Swingin' Hanoi • Acres USA newsletter • Harbinger #5

## DAVE JOHNSON:

HELLSHOCK—live in Oakland • Aaron and Bre from Hangar 19 • silk screening • BLOOD SPIT NIGHTS—Ghoulsh Reminders 7" • WORLD BURNS TO DEATH—The Art Of Self Destruction 7" • WARCRY—Harvest Of Death 7" • BORN DEAD ICONS—anything • RUDIMENTARY PENI—Death Church LP • DESOLATION—7" • ICONS OF FILTH—anything

## FIL:

THE INSURGENT—last show (I miss you already) • SOOPHIE NUN SQUAD—live • THIS IS MY FIST—live (and playing the Q Factor song) • REACTIONARY 3—live • swimming in the breaking away quarry and diving off the slant rock • THIS BIKE IS A PIPE BOMB—live • CARRIE NATIONS—live • ABE FROMAN—live • driving to the PLAN-IT X 10 year anniversary with 5 kids and 4 bikes and traveling the country with Julia and taking our bikes everywhere, especially Richmond

## MARK MCCOY:

MUTILATION—Remains Of A Ruined, Dead, Cursed Soul LP • NYOGTHAEBLYSZ—Progenitors Of Mankind's Annihilation LP • ULFSDALIR—Grimnir CD • AMAKA HAHINA—Aheah Saergathan CD • AGHAST—Hexerei Im Zwielficht Der Finsternis CD • GOAT SEMEN—demo • ODELEGER—The End Of Tides LP • BILSKIRNIR—Ahmernerbe MCD • GRAVE DESECRATER—Cult Of Warfare And Darkness EP • WHITE MAGIC—Through The Sun Door 12"

## NATE WILSON:

TOXIC HOLOCAUST—Evil Never Dies LP • TERMINAL STATE—demo • MORBOSIDAD—Cojete LP • STRAIGHT TO HELL—We Will Bury You LP • AVSKUM—Punkista CD • SHOT DEAD—7" • THE COUNTY MEDICAL EXAMINERS—Reeking 7" • APESHIT—demo • AWOL—Another Way Of Living 7" • THE WORST—The Worst Of The Worst CD • KRIEG/AZAGHAL—split 10"

## TIMOTHY SHEEHAN:

PLEASE INFORM THE CAPTAIN THIS IS A HIJACK—new recordings • BURY THE LIVING—live and split 7" • INTENSITY/E-150—split 7" • LOS CRUDOS/MK-ULTRA—split 7" • LOOK BACK & LAUGH—live and split 7"

## MATT AVERAGE:

FORWARD—live • SOCIAL UNREST—everything • SONIC YOUTH—Nurse CD • HZERO—Dias De Rabia Noches De Furia EP • ENFORCER—Trail Of Darkness CD • DOWNSLIDE—Nowhere To Hide CD • ARTIMUS PYLE—live • CONSUME—discography CD • WALKING WRECK—demo • DODSDOMD—LP

## CHRIS CRASS:

Freedom Dreams: The Black Radical Imagination by Robin D.G. Kelley • Weather Underground—documentary by Sam Green • Left Turn Magazine • FROM AUTUMN TO ASHES • Clamor Magazine • Globalize Liberation: How To Uproot The System And Build A Better World edited by David Solnit • Reclaiming Revolution: History, Summation And Lessons From The Work Of Standing Together To Organize A Revolutionary Movement (STORM) • SPIDER-MAN 2—movie • learning that my younger brother is going to be a dad • working to defeating the Bush Administration with a framework of anti-imperialist struggle for the liberation of all people

## CHUCK FRANCO:

DEATH CULT—all • ROTARY BEGINNERS/REALITY CRISIS—live • SUNDAY MORNING EINSTEINS—live • ANTI HERO—Tent City DVD • BAUHAUS—Press Eject And Give Me The Tape LP • 1905—live • terrorizing with axes and maces the annual renaissance fair... drunk on mead! • The Memoirs Of Chief Red Fox—book • sunny backyard gardening • the inevitable demise of the Illuminati Corporate mind controllers and the end of mother earth and father sky's suffering

## PAUL KANE:

ELLEN ALLIEN—Remix Collection CD • BAILER/HUMBLE ARY—7" • HUMBLE ARY/KAOSPILOT/VAN JOHNSON—live at The Construct • LOVE ME IF YOU DARE—movie • SHREK 2—movie • Danielle Arcidiacono (the one and only!) • Commercial Ave in Provincetown, MA • my Ipod, before it swallowed sea water • travelling in New England • www.metacritic.com

## KENT MCCLARD:

Melissa's company • Steve Snyder's cooking • fresh garden food • reading The Uplift Trilogy • smoothies



## AMERICA? #12 4.25x5.5 \$2 24pgs.

Well, I met the writer of this quarter-page-sized 'zine halfway through reading it, which did not really change my opinion of it. In fact, it only enhanced my appreciation. Travis is a real Florida kid who plays in Reactionary 3. His words are very poetic, whether he means it or not. He has lots of short thoughts and stories and ideas and memories, with a few pictures thrown in here and there. Overall, Travis is just a great writer, and if you can pick up any of the America? 'zines, I suggest doing so. I can't really describe what he is saying; you'll just have to read it for yourself. And trust me, you should. CB (Travis/PO Box 13077/Gainesville, FL 32604)

## BALD CACTUS #22 5.5x8.5 \$1 32pgs.

This is a cool mag from Leeds packed full of little bits and pieces and stories and such. Interviews include the bands Active Minds, Conflict, and Indicator. The Conflict interviews was great; digging up a bunch of dirt from their back yard and asking them to talk about. It definitely had me laughing. I thought the chaps in Active Minds would be a little tougher, come on you ain't never slept near a pile shit! I always do! I never have heard of Indicator so whatever! I tried to gurn but I can't! Maybe I'm not stretchy enough. For the uninitiated, gurning is only able to be done by those with rubbery skin (apparently!), be ugly (like me!), and end up looking kind of like Popeye. Funny opinions that will get you to laugh, reviews you know the story. It's nice to actually read something worthwhile. Keep gurning! CF (Andy/145-149 Cardigan Rd./Leeds/LS6 1L/UK)

## BAND AID CANCER #1 4.25x7 \$7 30pgs.

*Band Aid Cancer* was painful for me to read. First off, the whole thing is handwritten with a sloppy style. Second, the copy job is either too light or too dark—making it that much harder to read at any given point. Third, the story of him going to Philly for the weekend was poorly written. The simple recounting of facts and names does not an interesting story make. In fact, there were so many I found myself struggling to remember what street he was on and all the names of the people he was with, as if those were the main points of the anecdotes. It lacked any real story or flow of events. I'm sure his weekend there made an impression on him, but really nothing happened and certainly nothing was conveyed to me. Honestly, if there was a main point or action in the middle of this 'zine I could have read over it in a blur. Halfway through, when I started to feel this 'zine wasn't going to go anywhere, I considered just putting it down for good. But I trudged on through the physically difficult to read text until the end. Stu, the best thing you can do for issue #2 is to first write out your first draft. Put everything you can into this first draft, leave nothing out. Then type it up and read through it a few times, making changes in the writing to better tell your story. Take out anything that doesn't really support the main ideas you are trying to get across. You might want to add in some better structure, so the stories flow better. Then re-type the whole thing, check it over for mistakes, and head to the copy shop. Otherwise, the things you have to share get lost in the details. It seems like this issue came straight from your journal and that just isn't a process that works for you. LO (Stu/240 E Kline Ave./Lansford, PA 18232)

## BARAKTI #7 8.5x11 \$7 8pgs.

What a well put together activist newsletter! It's an interesting update on what's been going on in the activist community of North Carolina. It is short, but inspirational. I enjoyed the article on "A Case Against Conspiracy Theories," which helped assuage my paranoia after reading *Nero Fiddled While Rome Burned* #6. Get this is you live in North Carolina and want to find out more about what other activists and anarchists are doing. JM (barakti\_collective@hotmail.com)

## BARTOK SUITE #1 5.5x8.5 37¢/trade 24pgs.

This one is a sweet little first effort into 'zinedom. Chris talks about some of this band adventures, reviews records he likes, interviews Textbook Traitors and Dead Tank Records, waxes philosophic about *The Truman Show*, and tells us a little bit about himself. It is pretty rough around the edges but all of the groundwork for an interesting 'zine (heart and passion) are there. Just a few more issues of honing their other skills will make for a good 'zine. LO (Chris Donaldson/4980 Tamarind Ridge Dr./Naples, FL 34119)

## BEHIND THE TIMES #2 \$7 36pgs.

This HC punk fanzine out of Schenectady, NY follows the basics 'zine format of interviews, opinions, a story, and some reviews. The interview with Prank Records was very long and informative, and was only half of it. The other half will be in the next issue. Also interviewed are Boston's Talk Hard, Ontario's Haymaker, Albany's Outta Hand, and a History of NY's Lifesblood. Photos are peppered through, and some record reviews as well. There is also a funny story about what happens to one colon from eating too much starchy junk vegan food. A good read, I hope to check out the next issue too. CD (191 Benjamin St./Schenectady, NY 12303)

## BLURT! #1 4.25x5.5 \$2 110pgs.

In *Blurt!* author Lew writes of growing up in a small town in Northeastern Pennsylvania. These stories trace his path from childhood sledding and forest exploration into his powerful desire to experience punk rock. This desire was frustrated for awhile by his limited access to a punk scene. Eventually Lew goes to college in another small Pennsylvania town which has a punk scene, and shows, parties, and hangout places, and girls to get hung up on. Currently he resides in Brooklyn and the last stories take place there. He includes a section devoted to four stories from college towns around the US that somehow reflect back to Eastern Pennsylvania. Lew seems to wander quite a bit—around town in search of decent food, through school newspaper archives, toward his college degree, and from town to town in search of something. The stories are well written, offering strong description of places and people and some events that ingrain them in Lew's memory. SJS (Vinylaprintprint/135 Wapwallop Rd./Nexcopec, PA 18635)

## BLACKTHORN #4 news \$1 28pgs.

*Blackthorn* is a 'zine put together by a Portland collective of the same name. The articles are interesting and varied, and all well written. This forth issue includes articles on the importance of having safe spaces, the cross border travels of a bicycle puppet troop, info on how corporate tampons kill you, an interview with the international pyrotechnic performance troop ELXT90, a tour van run on biodiesel, the Chilean Sept. 11 (the anniversary of Pinochet's coup), and man's impact on extinction of animals throughout history. Nuff said. Get this. JM (PO Box 11046/Portland, OR 97211)

## BLN #5 11x8.5 37¢ 2pgs.

BLN talks about biking. This issue has the story of the editor's bike trip from San Antonio to Albuquerque (and beyond), reviews numbers bike related 'zines, gives contact information for places furthering the anti-car cause, and has lots of resourceful stuff for those looking to make biking a larger part of their life. All in just 2 pages! LO (Carlos K./5470 W Military Dr. #2715/San Antonio, TX 78242)

## BREAK THE CHAINS #18 8.5x11 \$7 28pgs.

*Break The Chains* is a prison support group working for radical social change—specifically organizing against the oppressive criminal justice system. This full page sized 'zine (and the organization that backs it) looks at important issues such as female prisoners and struggles of the American Indian Movement as well as cases of state repression of anarchists and environmental activists. There are recurring themes of solidarity within struggle and important articles from political prisoners as well as those working to combat the prison system from "outside." This issue also has an amazing declaration written by the radical women of color group Incite! in solidarity with Critical Resistance. Pick it up and help join the movement to stop state-funded oppression! KT (PO Box 12122/Eugene, OR 97440)

## CHAOS & FRUIT PUNCH #1 8.5x11 \$3 40pgs.

First issues tends to be rough. Rough around the edges, and a little rough in the reading. I forgive this 'zine for any unfocused content or silly layout problems. Such is the nature of the beast. Instead, let's talk about the good things that make a 'zine fun to read. First off, personality. *Chaos & Fruit Punch* has that in its many rants against President Bush, his administration, and other political yahoos. Adam can be quite funny. Second, the 'zine needs to have interesting content or, at least, mundane things written in an interesting way. The aforementioned rants have that, as do the interviews with Fucked Up and (his own band) Killer Squirrel. *Chaos & Fruit Punch* has what it takes and with a little editing and practice will probably continue in a good direction. LO (PO Box 13380/Mill Creek, WA 98082)

## CHUMPIRE #169 8.5x3 37¢ 8pgs.

I took issue #169 with me to the movies to read as I waited for the thing to start. We have to go the movies early so Kent can get the "100% seat"—meaning the one in the exact middle of the theater, the best seat in the house. (Secretly, Brett also longs for the 100% seat, but often accepts the 99% seat next to him.) I'm not saying this bothers me, but I do tend to get a little bored sitting in the theater for 15 before the show will start. So I often bring 'zines to read. Anyway, I read this one just before the lights started to dim. Normally, I can get through an issue of *Chumpire* in just a couple minutes but this movie trip, like many others, was complicated by the man in the 100% seat also being distracted and tormented from a rip in the screen. To me, it looks like a slimy spot where someone threw a soda at the screen and it dribbled down—but others swear it is an actual tear. When the movie plays, a light shines through, gets all bright, and is quite distracting for someone who obsesses about that kind of thing. Mr. 100% cannot get past the problem while Dr. 99% is oblivious to most things of small detail. So, we're talking about the tear, I'm reading the 'zine, and really I'm not doing both at the same time. Eventually Kent just has to change seats all together. So it worked out to be a good thing that we're so early because I had time to tease him a little and still read this issue before the previews began. In this issue, Greg ponders the complications of having bad eyesight and finding a barber in a new town. The other half of the 'zine has his thoughts on new things he's read and heard. *Chumpire*, damn better than a tear in the screen. LO (Greg Knowles/PO Box 27/Annville, PA 17003)

## CHUMPIRE #170 3x8.4 37¢ 8pgs.

The layout for this issue is monopolized by teeny photos and small handwriting. Sometimes I had a hard time making about Greg's curative. Issue #170 gives you an update of what Greg was up to just before the summer started and what new music and fanzines he has read. Now he is on tour with Amanda Woodward, lucky bastard. LO (Greg Knowles/PO Box 27/Annville, PA 17003)

## CHUMPIRE #171 5.5x8.5 37¢ 8pgs.

In this issue Greg recounts a year teaching a class called "Discovery," which seems to offer lessons in life skills. The practice of DIY music production is the analogy Greg employs. He and his middle school charges create bands, write and perform songs, record and mix them, schedule tours, design posters and packaging, and figure some of the paper work involved as well. Throughout the class, punk and DIY ideas are offered as referents. Greg describes four quarters of classes and comments on the results, adding another fun story to the *Chumpire* opus. SJS (Greg Knowles/PO Box 27/Annville, PA 17003)

## CLENCH #7 8.5x11 free 2pgs.

This is the self describe "mail bag" issue containing 14 letters and some short replies on a double sided 8.5x11. This was my introductory issue, which doesn't help since all of the content here refers to previous content in earlier issues. If you're a fan of '80s hardcore, you might find something interesting, but realistically only the 14 people whose letters Phillip printed should want this, which means you'll have to wait another year for #8 to get your real *Clench* fix. PK (Philip Knowles/12780 E 2200 St./Atkinson, IL 61235)

## CRACKS IN THE WALL #5

5.5x8.5 \$2/trade 48pgs.

This is a philosophical, confrontational 'zine with 48 dense pages of nihilistic and anarchic ponderings ranging from the meaning of consciousness, to the concepts of time and money, to man's (forgotten) place in the universe. This is a bit of a breather from the hang-ups of politics and scene points that pervade not only the 'zines we read and write, but our everyday conversations and gossip. This 'zine could be overwhelming, but Andy uses simple language and intersperses comics into his philosophy. It took me a long time to get through this, but I see that as a good thing. I really enjoyed the way that this 'zine challenged my thinking on such basic assumptions. Intelligent without being pretentious or Anglo-centric as has so much popular philosophy in the punk/activist scene in the past few years. JM (Andy/2 Tinkham Glenn/Wilbraham, MA 01095)

## DO-IT-YOURSELF SILK SCREENING #1

7x8.5 \$2 16pgs.

This 'zine is a comic book styled approach to explaining a form of art that relies heavily on process and can be very technical, if you want good results. I find that for many of the 'zines on silk screening, there is not enough explanation as to why specific aspects are important or even in the method in which you would prepare the screen and print. My problem with this 'zine, while the art is cool, is basically that it does not have enough information. There is no supply list. Instead, as the process is drawn and loosely explained, suddenly drawings of the supplies appear as though you already know what you need and when you need to use them. Secondly, the explanation of how to coat the screen is faulty. If one was to use this method, assuming this was their first time doing this, they would run into some serious problems or get crummy results. The same goes for the section that explains how to print. There is a definite method of pulling the ink through the screen with a squeegee that is most effective, and this does not tell it. Another issue is that there are certain factors that are important to know that are not explained, such as the light sensitivity of photo emulsion, what would happen if ink were to dry in the screen, and the difference between water based and plastisol inks. What is most important in understanding the process and methods of silk screening is having all the appropriate information pertaining to it. Simply trying it and spending hours or even days of guesswork is not that fun, and I know from experience. Silk screening can be extremely problematic and not to mention frustrating if you don't know how or why something is going wrong. This 'zine is a decent introduction to this medium, and a nicely drawn comic, but I suggest finding further materials on the subject if you are serious about learning how to print. DJ (John Isaacson/3022 Fulton St./Berkeley, CA 94705)

## FINDING DATURA #2 5.5x8.5 \$2/trade 40pgs.

Music based 'zine centered around interviews (Von Dooms and Dresden Dolls), and reviews (a section devoted to four titles from CrimethInc). The coverage isn't solely centered on punk either. Check the review section where they weigh in on Acid Mothers Temple, Low, and then some. MA (Robert Monroe/512 Lincoln Way/Mishawaka, IN 46544)

## FRAIL ROOTS #2 4.25x5.5 trade/donation 40pgs.

This seems like the type of 'zine you write when you're reaching out to try and meet new kids and make new friends outside of your town. In fact, it's pretty much like an open letter itself, just in personal 'zine format. He writes about riding bikes and getting caught in a downpour, feeling stagnant in the city, and just about the rain and it clearing up to go ride bikes again. It looks pretty nice, cut and paste with a stenciled cover, the writing doesn't stand out to me, but he seems like a sweet guy so if you're looking for a pen pal write to Kyle at this address. FIL (Kyle/136 Tanglewood Dr./Longview, WA 98632)

## FREE SOCIETY #15 5.5x8.5 \$2.50 80pgs.

*Free Society* is a nice, long read with plenty of different articles and ideas. The 'zine begins with news of political actions that came from various internet sources. I found this to be sort of a dry start. Next we move into the review section where you find out about records and shows. My opinion about show reviews is pretty static—always too long and not too interesting. After that is really picked up because of the interview with Rob and Stig from Amebix and another with Brian from Catharsis. Both were entertaining. The rest of the 'zine is comprised of personal anecdotes, rants, and expressions of the editor's personal beliefs and fears. There are a number of cool topics being addressed here, and it was my favorite part of *Free Society*. It is cool to see get a long 'zine from someone with so much to contribute. LO (Stuart Morris/Box 538/Bright's Grove, ON/NON 1C0/Canada)

## FROG AND TOAD MEET H. RAP BROWN

5x6 \$1 20pgs.

Two lists of guidelines for activists, bookended by a story told in comic form about a frog and a toad who go to jail for being terrorists. The relevant information here should have been reduced to a double sided handbill. PK (Laughing Horse Books/3652 SE Division St./Portland, OR 97202)

## GREEN ANARCHY #16 8.5x11 \$4 80pgs.

*Green Anarchy* combines ecologically aware theory, deep and often nihilistic criticism of civilization, and reports on street actions and all forms of resistance to global authoritarian hegemony into a dense and occasionally contradictory mix. A reader will find seemingly pointless theoretical hair splitting in articles and the letters section. Elsewhere there are constructive reviews of similar critical and anti-authoritarian publications and a striking piece that attempts to place the 11 September and 11 March terrorist attacks into the context of 21st century revolutionary action without glorification. This issue takes as a theme the philosophies and practices of rewilding oneself. Bio-regionalism, indigenous knowledge, basic earth survival skills, herbalism, food foraging, and finding oneself through reconnecting with our living planet are all celebrated in a variety of articles. The underlying direction to much of this writing is away from agriculture and civilization in general, toward foraging for survival in a world where those forces of domestication are destroyed. Included within these pages are several essays on violence and its practice in revolution. Whatever will come with a future of energy descent and changing ecosystem patterns, the importance of becoming attuned to and aware in one's environment cannot be overestimated. This rewilding primer offers a deep ecological perspective to the discussion of requirements and possibilities for humans living with our only home. SJS (PO Box 11331/Eugene, OR 97440)

## HARBINGER #5 news free 12pgs.

*Harbinger* is twelve newspaper pages of sublime and risible wishful thinking. Or maybe exuberant inspiration for those considering the road to the trail that enters the wilderness. Or possibly a celebration of abundant time, energy, and creativity inherent to human life. *Harbinger* embodies all that and more or less depending on one's expectations or lack thereof I suppose. One thing is certain: the good folks writing these infrequent communiqués do not wallow in joyless syntactic hair splitting or social micro classification. Within these pages, torrents of positive energy push and pull the reader to imagine a world of endless possibilities where cooperation, gratification, and joy are the currencies of life. Once we know it's after the end of the world, who can imagine what we might create? SJS (CrimethInc/PO Box 2133/Greensboro, NC 27402)

## THE HIP MORTICIAN #1 & #2 4.25x5.5 50¢ 8pgs.

The first issue of this short comic came out in 1990 and won some award for being rad. I can't imagine that being true unless it was the only one entered. The basis is fine: a beat ear mortician with all the lingo and allusions that come with it. That just isn't enough to make it interesting though, especially since it is delivered from the hip mortician so blandly. In the first issue he gets loaded and sodomizes a body and in the second he gets loaded visits some graves of old friends. Perhaps I could be more forgiving if the intros to these issues didn't talk about how great it was and all the advances each issue makes. It just seemed flat and lame to me. No amount of shock value could make this comic more interesting, though shock value and lingo seems to be what it is betting on. LO (Ghoultomper/PO Box 8793/Toledo, OH 43623)

DJ=DAVE JOHNSON, FIL=FIL  
BAIRD, CB=CHANDLER BRIGGS,  
PK=PAUL KANE, MA=MATT  
AVERAGE, JM=JIMMY MUNDY,  
CF=CHUCK FRANCO, KT=KATIE,  
SJS=STEPHEN SNYDER,  
EA=EASTER BUNNY, & LO=LISA  
OGLESBY



# 'ZINE REVIEWS

## HER JAZZ #1 8.5x11 \$3 60pgs.

*Her Jazz* floored me in many ways. It is a nice mix of personal, political, and musical things close to her heart. Most of the text is in German, and my German is pretty rusty, so it took me a while to read all of this—but it was nice to pick it up at the end of the day, read a few pages, and let all the ideas sink in. Since some of the interviews are with English speakers, a good amount of the content is also in English and she includes a couple pages of translations for her many rants and articles. So don't let the language be a deterrent—there is plenty in this 'zine for readers of German or English. *Her Jazz* was compiled over the last couple years and was recently completed for this year's Ladyfest. (The one in Europe, I believe.) Naturally, since so much time was taken with the guts of this 'zine, there is a lot of content. More personal pieces discuss the relevance of riot grrl and feminism within the scene and her life, the importance of being political, her connection to her pets, the importance of punk rock in her life, and some quick rants that really let you know who she is. She does a lot of pondering and a lot of questioning of the many issues herein. There are also a ton of long and interesting interviews with The Flamingo Massacres, Sunshine, Allison Woolfe of Bramobile, Submission Hold, and Milemarker. This issue finishes off with many in-depth 'zine reviews and a few music reviews, and a short goodbye from the editor. I found this to be a really great 'zine and I hope it isn't two more years before I see another issue of *Her Jazz*. LO (Eickhoff/Harkorstr. 50/22765 Hamburg/Germany)

## HOLY SHIT FANZINE #3 8.5x11 \$? 40pgs.

The theme of this Detroit based predominantly xxx hardcore fanzine is "lives in transit" or, simply, change. The columns were written with this theme in mind, but most of them were short and unmemorable. The rest of the 'zine comprised 4 band interviews with Cast From Eden, There Were Wires, Life In Your Way, and Backstabbers Incorporated as well as record reviews. The strength of *Holy Shit* was definitely the band interviews. They weren't groundbreaking, but the questions were well thought out and the content of each interview had depth, which seems more and more rare these days. The Cast From Eden interview was particularly long, but I felt like it was either intentionally edited with the classic "shifting gears a bit" or the interviewer (I'm assuming, the editor), couldn't or didn't want to debate Christianity vs. Atheism in hardcore just as the dialogue was starting to heat up. That "shift" to a question about the layout of their CD, soured the otherwise great interview with this articulately heathenist/atheist, and now defunct band. It was mentioned several times that this issue took 8 months to complete, but with that amount of time, I would have like to have seen a more interesting layout. At the very least, there should have been headers to the columns to signify where one starts and where one begins. I also noticed many references to layout and design in the record reviews, so the editor is aware, but not following through. Props for the 'zine being ad-free and the general DIY feel of the end product. I like the fact that this 'zine deviates with it's Christian stance, but I'd like to see it push the envelope even further and include interesting debate about the validity of Christianity in hardcore. PK (Eric Clark Scobie/2360 Maple Dale/Ferdale, MI 48220)

## IN 'TIL STUMPS #3 5.5x8.5 \$2 40pgs.

I got lucky again by pulling this one out of the review box. Another gem of hardcore radness from the land down under, Australia that is. Interviews with AIDS(All In Deep Shit), Love ...Like Electrocution, The Plague, and Against. Also featured are a rough DIY guide about mailordering, and finding punk stuff, and communication. I also enjoyed the columns about free trade and the other one about the use of words like fucker and fucked to describe oppression and the way it relates to out ingrained and conditioned ideas of sexuality. This is an awesome 'zine that asks many valid questions that are too often ignored in favor of hyped up bullshit. Some 'zines and records are reviewed, and the old record of the issue is Poison Idea's *Feel The Darkness LP*. This is the type of thing that is really inspiring to me. Bring back the messy opinionated and controversial 'zine, and bring back the brains. I'll leave you with this from the back cover: "More than a patch to show you care, more than kickass music to grab my ears, thanks for the fun." CD (Neil/PO Box 5817/West End/QLD 4101/Australia)

## INCONGROUS #1 5.5x8.5 \$? 36pgs.

This is a very powerful 'zine discussing women's sexuality, from suppression through rape and unjust laws to thoughts on having a positive sexuality and an interview with author Carol Queen. In addition, the 'zine includes some great artwork and a great layout. The author writes about her own experiences with rape and recovery and about growing up a sexual woman in an "anti-sex society." This is overall a great 'zine with good writing and analysis, plus an interview with a great woman. JM (PMB 204/4727 E Bell Rd. #45/Phoenix, AZ 85032)

## IT'S ALL GRAVY #6 5.5x8.5 \$1 24pgs.

This issue of *It's All Gravy* gives you lots of show reviews. From larger shows at clubs to local, backyard shows, this 'zine presents what people think about the crowds and the bands that pay in the LA ska/punk scene. They support the underground as much as possible. This issue has a short interview with ONK and lots of pictures from various shows. They call this is rant issue, though the only ones are reprints from other 'zines and flyers. If anything, it should be called the show review issue since that is mostly there is to read. This issue closes with some graffiti photos and a handful of music reviews. LO (Nick G. c/o Libros Rev./312 W 8th St./Los Angeles, CA 90014)

## JAIL NOTES 5x6 \$1 20pgs.

This little first-person 'zine is an interesting one for me. This story (which may or may not be true) is about a radical activist who gets put in jail for a few weeks or so and he keeps a journal of his stay. It provides some interesting insights but the writing is very scatterbrained and child-like at times, even though he has a strong grasp on anarchist politics. In these pages I learnt about the author's views on racism, the difficulty of being vegan, and how horrible the prison system is in this one. It was a quick read. CB (Laughing Horse Books/3652 SE Division St./Portland, OR 97202)

## LIFE IN THE BIKE LANE 4.25x5.5 \$2 68pgs

The title definitely drew me to this little storybook, and I wasn't let down. The first of two of Dan's 'zines, I really enjoyed this. For all you bike enthusiasts who like a good liberation story out there, this one is good. Not sure if it's entirely true, but its great nonetheless. Not much else to report, except that this 'zine rules. I plan on reading this one on my radio show for sure. Dan, if you're ever in Goleta, let's go biking! CB (Dan W./1709 S Jentilly Ln. #91/Tempe, AZ 85281)

## MISHAP #17 5.5x8.5 \$3/trade 48pgs.

*Mishap* features level headed writing from editor Ryan. He tells stories—personal and fictional, offers social commentary, and provides several pages of book reviews. The feature of this issue is a nice long interview with the singer and drummer, Bev and Nuts, of the recently reformed Lost Cherreers. They delve into band experiences past and present and discuss current concerns like immigration and violence as a political tool. Then Ryan provides a list of things for 'zine creators to consider when sending their 'zines for review and an essay on "cooperative criticism" that suggests interactive and non-judgmental means to challenge the work and actions of others. Two personal stories are set in Reno, Nevada. The first contrasts natural spectacle with human-made spectacle. The other discusses the evolution of punk culture and identity while sitting in a gambler's VIP lounge. This essay ends on a positive note, matching the general vibe of pleasurable reading throughout. SJS (Ryan/PO Box 5841/Eugene, OR 97405)

## MODERN ARIZONA #5 5.5x8.5 \$1 40pgs.

In this issue, editor Joe Unseen indulges his mania for transportation while writing about driving, sitting in, or piloting a multitude of wheeled vehicles. Most of the stories center on Joe's desire to drive cars and trucks belonging to his friends and co-workers, and the levels of harassment or theft to which he will go to fulfill the desire. He provides commentary on the aesthetics, mechanics, and handling of each. Later Joe begins flight training and describes the thrills of flying and landing a small plane. On the way there Joe and friends visit the New York City car show, ride dirt bikes and motorcycles in Oklahoma and Colorado, test drive a Segway transporter, flood a car in hurricane Floyd, catch air in a 15 seat van, and attempt to drive a railroad diesel engine. This issue ends with Joe's search for a new car. Within these stories are thoughts on bumper stickers, gear shift and emergency brake tricks, customization, and crashes. Driving stories told with a sense of humor are the flavor for this issue of *Modern Arizona*. SJS (Joe Unseen/PO Box 494/Brewster, NY 10509)

## MORGENMUFFEL #12 5.5x8.5 \$1 28pgs.

This 'zine comes from an anarchist vegan punk lady from England. This is filled with mostly well-drawn comic/stories, a few rants, book reviews, and profiles on her penpals in jail. The stories are about police being assholes, their vegan café, getting "pissed" at, and how they pass the time by playing some cool games. It gave me some good laughs, so I was happy to review this 'zine. I think she mentioned getting drunk in every single comic—quite amusing. CB (Isy/PO Box 74/Brighton/BN1 4ZQ/UK)

## MOVE YOUR ASS #6 8.5x11 \$? 44pgs.

*Move Your Ass* is a free 'zine from the Czech Republic that helps promote the underground scene there. All text is in Czech, and most of the content refers to bands that play in that area or things going on there. It also comes with a CD sampler of bands from the Czech Republic. (Ours was separated from the 'zine, so I have no review for the comp to give.) There are interviews with Anti-Flag, I Shot Cyrus, 2V1, N.Y.U., Attila The Stockbroker, Vaadata Kishut, Church Of Confidence, Skalariak, Derorzer, Thema Eleven, Face The Fact, and Epizode. Other content includes a punk show list, ads, and fanzine and music reviews. I wish I could read every language, so I didn't have to write reviews that come off as bland lists. Ah well, them's the brakes. LO (Jan Kovar/PO Box 18/43601 Chrastava/Czech Republic)

## NERO FIDDLER WHILE ROME BURNED #6

8.5x11 \$1 16pgs.

This 'zine is a critique of the Bush administration, focusing on the allowance of the Saudi royal family members to leave by air in the days after September 11, and whether or not a plane actually crashed into the Pentagon that day. The author also includes collages, quotes, websites, reprints of interviews, and fan mail. The 'zine could use a bit of work on its structure, which is often crowded and sometimes cut off or too light to be readable. I would recommend this to people who are interested in some of the conspiracy theories out there but don't have the time to read an entire book on the subject. JM (Jacob David/PO Box 3050/Eureka, CA 95502)

## NEW UNIONIST #310 news \$? 8pgs.

There is no way to say this with tact, so fuck it. No one on the HaC review staff (myself included) wants to read this. We have gotten too many dry political newsletters over the years to be anything but burnt out on a read like this. *New Unionist* does have a lot of important ideas for the working class. This issue discusses how the lower classes are seduced into the military with the lure of college scholarships, the inequities of the boss/worker relationship, and many unanswered questions about 9-11. However, they are delivered in such a way that you feel like you are reading propaganda (even if you agree). LO (1821/University Ave. W #S-116/St. Paul, MN 55104)

## OH DEAR! #1 7x8.5 50c/trade 16pgs.

I enjoyed the personal feel of this potentially seasonal(?) cook 'zine. This first issue is themed around soups and fittingly it was made during winter 2003. The hand drawings, fun facts, and upbeat attitude made this fun to read and can be a good companion while actually preparing the soups presented in this 'zine. I'd like to see more recipes in the future, but sometimes less can be more if it's done the right way, which Brandi Lee seems to be on the road to mastering. Watch those margins (the first recipe in my copy had the ingredient amounts cut right off.) and bind your mother truckin' 'zine! PK (ohdear—b@hotmail.com)

## OJ KILLED ELVIS #8 5.5x8.5 \$1 44pgs.

This issue is dedicated to the summer where Mike fucked his life up real bad. Real, real bad. Normally, stories of drunken hijinks and being a loser are glorified in 'zines. Such 'zines are often funny or entertaining like a train wreck. There is nothing to laugh at here. It is just the story of a truly fucked up time in his life. He doesn't over dramatize, but he does give a lot of description of how he behaved and how he sunk so low. Basically, Mike starts down the path of drinking too much, doing drugs, being an asshole, and disrespecting himself and those around him. So he ends up alienating everyone who used to care about him with his totally fucked behavior and lifestyle. After getting about as low as you can go without actually dying, Mike starts to climb back out. It is pretty amazing that he is able to make right a lot of the wrongs he did in that time period. This 'zine is written well, telling a sordid tale with all the crazy details, yet not losing focus. LO (Mike Craft/109 Chenango St. #3/Binghamton, NY 13901)

## ON FIRE #4 5.5x8.5 \$3 76pgs.

This issue of *On Fire* is awesome. There is so much content, and so much of it is good—it really shows a true love for hardcore. This issue has tons of interviews, rants, reviews, ideas, photos, and stories. Since it is from Australia, there is a lot of talk about what is going on in the scene down under. The interviews with Dying Breed and Three Found Dead and the many photos and (for lack of a better phrase) scene reports are a good example of that. There is also a good amount of attention paid to things going on abroad, like the interviews with Fucked Up, Zegota, and Off Minor. Another good section critiques recent books about the history of hardcore, whether or not hardcore is still viable and progressive (which the editor is strongly in favor of), and has a reprint of an old Alone In A Crowd interview. All of these aspects work really well together, and the thoughts interspersed from the editor help to make it all cohesive. This issue finishes off with some well done music reviews. I highly recommend this 'zine. LO (PO Box U69/Wollongong University/Wollongong, NSW 2500/Australia)

## PANCAKE JOE #1 & #2 4.25x5.5 50c 8pgs.

First, go back and read my reviews of *The Hip Morician* issues. Much of the same things I found lacking are repeated here. *Pancake Joe* is about a punk rocker and a oi thug. In the first issue we are treated to how they go their nicknames. One can squish down to a pancake batter mass while the other can drop his pants and pop out his wiener. Whoopee! The second issue discusses etymology, specifically how the word brown might have come into being. Don't worry, folks, they make a dick joke in this one as well. Yawn. LO (Ghoulstomper 'Zine/PO Box 8793/Toledo, OH 43623)

## PHILOSOPHIZE #1 5.5x8.5 \$? 24pgs.

This fanzine is put together by the Houston band Philosophers to hand out at their shows. It is mostly reviews of shows, 'zines, and recordings. There is a brief interview with a member of *The Walls You've Built*. Some effort was put to the cut and paste layout, but the sloppy and difficult to read handwritten words and nearly content free writing make this an unfortunate waste of paper. SJS (no address)

## THE POSITIVE VEGAN #3 5.5x8.5 \$? 36pgs.

This 'zine makes me drool! With 21 herbivorous recipes, 8 full color photos, and vegan cook 'zines and book reviews, this is a gem for any vegan or vegetarian who loves to cook good food. The recipes are relatively simple and include basic ingredients. Nor are they bizarre gourmet concoctions, but rather basic good food. The 'zine is made in Australia, so this issue includes autumn and winter dishes, such as minestrone soup and spinach pie. I haven't had a chance to try any of these recipes out yet, but I'll be sure to ass soon as possible! Note: The recipes are in both "standard" and metric measurements, but there's a handy conversion chart on the first page so no worries! JM (Bridget/47 Chaucer St/Moonce Ponds, Melbourne, Vic 3039/Australia)

## PROPAGANDA #1 5.5x8.5 \$3 40pgs.

This British fanzine from Nottingham contains 4 columns, 5 band interviews (Waterdown/Kevin Seconds/The Dillinger Escape Plan/Strike Anywhere/Anti-flag), a brief rant about Converse being bought by Nike, some thoughts on straight edge, 27 record reviews, 4 'zine reviews, and 2 ads. I can tell the editor took time to prepare for the interviews, but the content was mostly uninteresting and annoying. Reading about whether or not Dillinger Escape Plan cares about playing Clear Channel shows (they don't) made me realize just how far removed I am from the perspective of this 'zine. For all their talk of politics, this 'zine doesn't speak to me at all. I must be one of those "elitist hardcore kids" because words like "signed," "industry," and finding out facts like Jade Tree having a deal with Levi's, so their bands can promote consumerist product completely turns me off. What the fuck does any of this shit have to do with DIY punk/hardcore? I would have preferred reading about a local Nottingham punk band to these overexposed and boring rock bands. PK (Eddie/279 Main St./Calverton/Nottingham/NG14 6LT/UK)

## THE PUTANG INA MO TURBOCORE 'ZINE #1

8.5x11 free 4pgs.

This flyer type 'zine has two long interviews with the band Lasting Values from Coriaria and Antio from *The Way Of The Warrior* 'zine. The interviews are in depth and give a good amount of space to what influences those people and how the projects influence their lives. LO (Jay Garcia/Cluster M/Lot 72/Bagong Nasyon 1/Antipolo City 1870/Philippines)

## ROSES #1 5.5x8.5 \$? 20pgs.

This comic style 'zine consists of three stories. Each of them a mix of fantasy-like elements and human suffering, each of them a short little statement about the predicament of the character. I really like the drawing style used here. It is thick marker with either lots of detail or very little. The many bug-human hybrids and robotic style creatures have an original flair. Most pieces also tend to be more like cartoons, making some of the creatures quite cute or disgusting in an interesting way. LO (godofthelung@hotmail.com)



### S.C.A.L.P. 4.25x5.5 \$ 48pgs.

This is another 'zine from Dan, who also wrote *Life In The Bike Lane*. This one is not a bike story; this is a collection of different stories, some completely pointless and others right on. My favorite was a poem that bashed capitalism and religion in one blow. "God bless the system which reduces everything to a dollar amount, which makes a graph of gross domestic product, calls it progress and happiness, and declares that it's at unprecedented levels in the history of mankind." I couldn't agree more. CB (Dan W./1709 S Jentilly Ln. #91/Tempe, AZ 85281)

### S.C.A.L.P. #2 4.25x5.5 \$2 64pgs.

In *S.C.A.L.P.*, author Dan tells stories from his life beginning with a sudden recognition that he does not have to be miserable. He leaves expectations behind, he comes to terms with a positive interpretation of failure, and he seems to establish a place for himself in Arizona. Along the way to this place Dan passes through Seattle and Denver, celebrates dumpster diving for some good bread, and quits a job in solidarity with poorly treated co-workers. Other writings describe the xenophobia of Dan's suburban childhood, finding solitude and meaning in the Arizona desert, and the heartbreaking beauty that sometimes surges out of music and kicks your emotions into overdrive. There are also eye-opening journeys to Mexico and an overly friendly cop to fill in some of Dan's social education. This 'zine is full of easy reading stories that go places, discover meanings, and seem to end positively upbeat. SJS (Dan W./1709 S Jentilly Ln. #91/Tempe, AZ 85281)

### SHAPE SHIFTER #1 7x8.5 \$2 18pgs.

This is a comic about a shapeshifting alien that gets wrapped up in the life of a young DJ when he shifts into a turntable that is picked up by the DJ. Some feline-like other aliens are after the temporary turntable, in the process kidnapping the DJ's friend. When the alien/turntable shifts into a transformer, the DJ is confronted with competing in a DJ battle without his (alien) turntable. A strange plot, but cleverly constructed and well illustrated. The artist/author fits a lot of material into the 18 pages, plus, if you really dig his style he also silk-screens shirts of his own art. JM (John Isaacson/3022 Fulton St/Berkeley, CA 94705)

### SLUG & LETTUCE #79 news 60c 20pgs.

*Slug & Lettuce* is always so good, full of columns, and plenty of reviews. There's some interesting book reviews in this one, plus #2 of a new comic by Fly, and the always-educational column by Dave Trenga. OMG why haven't you read this yet?? JM (Christine/PO Box 26632/Richmond, VA 23261)

### STAND AND DELIVER 5.5x8.5 \$1 20pgs.

This 'zine was created for a class on DIY media and is a good example of a personal 'zine. It starts off with a fun little cut and fold craft for you to do, then it moves into the written sections. The first of these is poetry. Short and a little ambivalent, these poems did not tell me much about the editor. I liked the short piece on the ways that the medium is the message, though I would have liked something longer more. Surely 'zines alone are an example of the way the medium can be the message (and I'd like to see that filtering into other aspects of the scene). Next there is an opinion piece which critiques some of the ideas and blanket suggestions made by Crimethlnc in their recent books. I like the way Tim tries to offer solutions and suggestions to the ideas he finds within the Crimethlnc ideology. More of his own contributions like that would be interesting. To finish off, Tim gives you a little explanation about a side of his personality (the one that stays up too late) and thought processes, and sort of opens up what he might be like. LO (Tim Sweetzer/8 Dunstable Rd./Westford, MA 01886)

### THE STUDENT INSURGENT #15.5 news 28pgs.

The focus this issue is around the history of American labor with articles on Eugene Debs, the Molly Maguires, Haymarket Riots, and an interview with Bayla Ostrach (organizer for SEIU local 503). There's also news and opinions. Interesting. MA (UOSI/Suite 1/1228 Univ. Of OR/Er Memorial Union/Univ. of OR/Eugene, OR 97403)

### SURFACING #1 5.5x8.5 \$7 34pgs.

This is editor Jaxy's first attempt at setting up an open forum for writers from "the underground music scene." The contributors wrote on subjects like why you shouldn't mess up your own show space to one author's favorite local emo band. Granted, some of the writing is better than others', and some is more developed, the idea and concept of the 'zine is always one I've believed important. Unlike larger 'zines with columns, I could see this kind of 'zine developing into a springboard for young writers. Not that his is the first 'zine of its kind, but the editor seems to have the initiative to keep this up. If you were interested in becoming involved in this project I would suggest checking out issue #1. JM (10 E Main St. #2/Mountville, PA 17554)

### TALK IS CHEAP #1 7x8.5 \$2 24pgs.

I cracked up when I read the intro to this 'zine. It reads: "I don't really have much to say." Why, pray tell, are you doing a 'zine then? Well, apparently the point for someone who has nothing to say himself is to ask other people questions because *Talk Is Cheap* is all about the interview. Emil talks with Die Young, Pointing Finger, Dan Dittmer, and Never Enough. The interviews are short, but he does get some interesting tidbits from each interviewee. Hopefully the next issue will have longer interviews and he will find that he does have something to say. LO (3044 Pleasant Ave. S #4/Minneapolis, MN 55408)

### THE THREAT OF DIALECTS #1 5.5x8.5 \$2 34pgs.

This 'zine is actually a research paper written by editor Jessthreat. Her hypothesis presumes the punk community to be a subculture and the language and terminology specific to it reflect an element of subversiveness. Jessthreat conducts interviews with a small group of participants in her Rhode Island scene, generates a lexicon of words/themes commonly used in conversations within the scene, and comes to her conclusions. The appendix includes information on interviewees, the full lexicon and apparent definitions, and an intriguing bibliography. Reading through the intensive atomization of the punk and hardcore scene can become exasperating, but it is necessary to the project at hand. It would be interesting to see the results of similar research involving hundreds or thousands of folks from scenes around the planet. SJS (Jessthreat/PO Box 3481/Providence, RI 02929)

### TONES & NOTES 5.5x8.5 \$1/trade 16pgs.

From he folks who bring us *Dwelling Portably*, this is a 'zine about the technical aspects of making your own music. Much information is provided on composing and arranging your own music or that of others. The editors also include some writing about accompanying fellow players. The majority of this issue seems to be responses to letters or criticism of a book titled *Chord Easy*, apparently written by the same folks. Much of the discussion centers on appropriate forms of notation and the use of chords in playing or writing music. There are some thoughts on copyright law and several songs are printed in various notation formats described. As a bonus you also get a complete listing of the *Dwelling Portably* issues and a lengthy list of excellent publications available from the affiliated Light Living Library. SJS (Bert/PO Box 190/Philomath, OR 97370)

### THREE MEN AND A BRAIN #1 5.5x8.5 \$1 20pgs.

Another revival comic from Mark Plaid, author of *Pancake Joe* and *The Hip Mortician*... This one a little longer than the others and is comprised of three parts. The first is how the brain character pulls a Cyrano De Bergerac for the skinhead guy to he can have sex with a rude girl while his punk and anarchist buddies peep through the hole. Ahem, objectification of the female body is all over this one. The second is an adventure on the brain's alien motherhood where they get the three buddies to help explain human emotion by showing them what makes them happy. This one is just boring. The final piece is about the buddies play fighting a game of testes tag. Knocks to the crotch never get old for this guy. While the usage of the word bitch is prevalent and nearly every comic has something offensive in it, the real shame is that without those shock tactics there really is no style or substance left for these comics and they are just boring. Since Mark seems so willing to put forth more and more comics, I hope he can take some serious time to come up with better stories or more interesting characters. LO (Ghoulstomper/PO Box 8793/Toledo, OH 43623)

### TRIC #18 8.5x11 free 48pgs.

Typical fanzine content: reviews, columns, band photos, DVD reviews 'zine reviews, show reviews, etc. I reviewed the last issue of *Tric* and wasn't impressed, however this new issue had a pleasant surprise: The Toynbee Tiles article. This contribution added some much needed weight to this otherwise flat and boring 'zine. I was completely engrossed in the whole Toynbee phenomenon, as I had never heard of it before. You too? Well, I suppose you'll have to run out and find a copy of *Tric* #18, to appease your curiosity. If this 'zine continues to include quality contributions and less reviews, it could be headed in a much better direction. PK (Casey Grabowski/219 E Court/Wilmington, DE 19810)

### UGLY PLANET #1 6x8 free 40pgs.

While most of the content for this issue deals with projects of the underground far away from HaCs center and my particular interests, I can appreciate a well done 'zine when I see it. *Ugly Planet* is quite interesting and looks great. This issue features lots of interviews, all of which are well done and try to get to the heart of the interviewees contribution to culture. The only drawback to any of them is that they tend to be short when I wanted them to be long. Musicians from Spearhead, Ministry, Dead Prez, Anti-Flag, Ricanstruction, Antibalas, Bitch & Animal, S.T.U.N. talk about where there projects are going and what the point is. There is also a long interview with artists Winston Salem (whose art you'd recognize from Dead Kennedys records), HEEB editor Jennifer Bleyer, and indie film maker Jill Morley. If any of these people/projects are things you might be interested in, *Ugly Planet* will deliver the goods for you. LO (PO Box 205/New York, NY 10012)

### UNDECI LUNA #1 5.5x8.5 \$1/trade 28gs.

This is a comic about a fourteen year old girl. She escapes her abusive parents to meet up with her friends in their treehouse and they run off to the carnival. But when she returns home the next day something is strange. There's no yelling or crashing, her home is immaculate and her parents are no where to be found. What's going on? Why is that old carny hanging around her house? To be continued...? Mindy's drawings are great and are what originally drew me to this and the story sucks you in from the beginning. It's weird and good, but it's kind of short for a cliffhanger. I mean what are the chances of actually finding the next issue anyway. Either way, for a first issue, I'm impressed. FIL (Love Bunni Press/2622 Princeton Rd./Cleveland Heights, OH 44118)

### UNHEALTHY OBSESSION #2 \$2 20pgs.

This 'zine out of Ireland features interesting interviews with Ludiera (a black metal band from the bay area), Communichaos Media label from Sweden, and a conversation with Matt Average about the late Reagan SS. Also included are a rant concerning the use of the words "fag" and "gay" to describe something shitty in punk circles, a show review, and columns on the topic of creationism and about questioning everything. This was a good little read for sure. CD (Rob/Clohamon Park/Buncloody/Co. Wexford/Ireland)

### WHAT'S UP, BRA? #1 5.5x8.5 \$3 44pgs.

Finally! A hardcore 'zine for women by women! This medium sized 'zine features writings from 4 main women contributors. These women talk about music and do interviews with bands (Walls Of Jericho and Good Clean Fun) about women in the hardcore scene. It has chunky cut and paste and is mainly text. It features personal stories and thoughts, music/book reviews, political commentary and a 'important topic' (in this issue it was rape). Extras include vegan recipes and a crossword. Yipee! KT (3306 Lemp Ave./St. Louis, MO 63118)

### WHAT'S UP, BRA? #2 5.5x8.5 \$3 52pgs.

Another issue from Megan, Beth, Katy and Julie—women involved in the scene in St. Louis. This 'zine is definitely progressing in fun ways; still mid-sized with cool screened-looking covers, and this time these women interview bands and ask important questions about women in the hardcore scene. There is a funny quiz on scenester-ness, crosswords, recipes, and book/movie/music/show reviews. More importantly, they chose to cover LGBTQ youth activism as their main topic. Wub?! Also touched briefly on election stuff and had a mix of personal stories/health topics as well. If you're a woman in this scene or someone who wants to support women in the scene, check it out! KT (3306 Lemp Ave./St. Louis, MO 63118)

### WHISKEY SCENTED CANDLES 5.5x8.5 \$? 104pgs.

This novella covers the protagonist's return to Memphis. I had a really difficult time getting into this story. The writing style was too convoluted for my taste, and the book read like one long introduction full of cliches, idioms, and overly poetic phrasing. Some people have the patience for this kind of writing, but I'm not one of them. The author did, however, have an interesting plot and ideas and certainly as potential. I hate to recommend that he change his style to conform to a literary standard, so I'll just have to recommend his to readers who enjoy experimental writing with a subplot. JM (csyblood@yahoo.com)

### WHOLE WORLDS READS #1 4.25x5.5 free 28pgs.

This is a short contribution based 'zine centered mainly on books, reading, and 'zines. The subtle layout made the contributions almost invisible. It wasn't until I saw the final page of this 'zine that I figured out that these contributions even existed, as I had previously assumed all the writing was from Matthew, the editor. That made the commentary about Krishnas a little easier to swallow, but I am still disappointed to see hardcore kids embracing that misogynistic and homophobic bullshit. Interspersed between the contributions are three short interviews with Joe from Microcosm, Tom of This Ship Will Sink, and Travis who writes *America?*. They are each asked the same five questions about what they are reading, etc. WWR has a simple hand painted cover, which took some preparation time, but my copy did not come bound. If you're going to spend additional time on beautifying your 'zine, at the very least you should bind it. If for no other reason, to keep your beautiful, one of a kind cover intact with the rest of your 'zine. PK (Matthew Wheelock/5044 Valley Ridge Rd./Cincinnati, OH 45247)

### ANTHEMS FOR DOOMED YOUTH #2/THE FURY #1 5.5x8.5 \$1 36pgs.

Personal type 'zine fare here. *Anthems For A Doomed Youth* take the personal to a new level by running an interview "with a penis and vagina. Where was CNN on this breaking story!?! *The Fury* side has pieces on crushes, reviews, etc. MA (Mark Novotny/5413 6th Ave./Countryside, IL 60525)

### VOICES WAKE US #11/HARDCORE PUNK ATTACK #2 8.5x11 \$1 10pgs.

This one is a nice, quick read from two music fans. Each has their own take, but both sides of this issue talk in depth about the music they love. It is really awesome to read pieces from people whose love of music translates into coherent and interesting discussion of music. They put us to shame, but then again it is made up of just a handful of the things they know they have something to contribute about. That also means that the reader gets exposed to new things in a great way. After reading Golar's thoughts on the new Harum Scarum LP (that I wasn't as into as the 2nd LP) I was tempted to give it another go 'round with a fresh perspective. Ben covers a few more bands and a few more releases on his side, but it too sparked my interest in things I might have missed. Ben has a column in this issue that I suggest you check out to see what I mean. All around a good read from both parties. LO (Ben Parker/5290 Lerner Hall/New York, NY 10027)

### VOICES WAKE US #10/HAZARDOUS WASTE #5 8.5x11 \$1 12pgs.

Two 'zines one magazine. Really all that makes up these two are show reviews and record reviews, which amount to opinion and conjecture. Pretty good job on both fronts, each side is kind of short, but still pretty cool. I was disappointed by the lack of metal on the *Voices Awake Us* side, maybe next time. CF (Ben Parker/5290 Lerner Hall/New York, NY 10027)

### WATER INTO BEER FANZINE #8/GADGIE #19 5.5x8.5 \$2 64pgs.

I should have started reading this first thing. *Gadgie* has tons to read on just about everything; television, music, growing up and all the weird and awkward shit one goes through, reviews, and a chat with Severed Head Of State. *Waterintober* is heavy on the music coverage. Reviews, and interviews with Goddamn Minivan and The Real McKenzies. MA (Tim Livesey/48 West Park Grove/Leeds/LS8 2DY/UK)

• books • books • books • books • books • books •

### THE SNAKE PIT BOOK 6x8.5 \$12 304pgs.

Oh yeah, *Snake Pit* rules! This book is the anthology of sorts because it has three full years of the daily comic. Ben makes a 3 frame comic for each day. It talks about what he did and gives the soundtrack song for that day. For the most part, Ben leads the typical punk rock life. He works a minimum wage job either at the record store or the video shop. He plays in a few bands. He has lots of drunken and stoned mayhem. And every once in a while he gets his heart broken.

The drawing style is adorable and I crack up at his sense of humor. I started reading this book each night before I went to bed. Normally Brett gets cranky after about 10 minutes and wants me to turn the light off. So I'd tell him I just want to read a couple more days worth before I call it a day. After a week or so of having me point out all the good parts, he started reading over my shoulder until both of us were staying up late reading about Ben's misadventures. Once Ben fell in love and went on the emotional roller coaster, I started to go to bed earlier just to have more reading time.

*Snake Pit* is well done not because of the honesty and flaws that shine through it all. Even though Ben probably is just a fuck up, his romanticized 'zine tells stories of the mundane in a new light. The drawing style sort of makes everything funny, but he does a good job of telling the bad news as well. Copies of *Snake Pit* 'zines can be hard to come by, so I was stoked to see this come out and get a free copy of this book to review (and then horde). The book is a complete anthology of the past few years and it has a few extra comics thrown in. The print job is great and the whole project is awesome. LO (Gorsky Press/PO Box 42024/Los Angeles, CA 90042)

OUR FAVORITES  
FOR THIS ISSUE  
ARE: IN 'TIL  
STUMPS #3, LIFE  
IN THE BIKE  
LANE,  
HARBINGER #5,  
O/KILLED ELVIS  
#8, CRACKS IN  
THE WALL #5,  
INCONGROUS #1,  
BLACKTHORN #4,  
S.C.A.L.P. #2,  
AMERICA? #12,  
AND ON FIRE #4!



★ TRUE IF DESTROYED ★

CD/LP

\$9 ppd (usa)  
\$10 ppd (canada)  
\$11 ppd (world)

on tour late summer...  
check trueifdestroyed.com  
for dates.

Franklin Records  
Ed Walters Records  
11 S 43rd st.  
Philadelphia, PA 19104  
Money orders payable to Michael Dailey  
distributed by ebullition.com  
summer of positivity!!!



www.edwaltersrecords.org • www.franklin-records.com

BLACK  
BOX



Black Box 7 inch 8 song EP  
\$4 post paid from:  
Laidoff/Del Ninos Records  
P.O. Box 2954  
Petaluma CA 94953  
for another \$1 we'll stuff  
in CD-R of all our songs  
international add \$2 for air  
\$1 for surface  
money orders payable to:  
Ben Saari  
www.laidoffrecords.com  
laidoff@sonic.net

SLANG

CD \$6  
FOLKS FROM  
FLYA + BITCHIN!  
LP OUT SOON  
ON OBSCURIST.

NEW 76-page  
GRAPHIC NOVEL  
by NATE POWELL!  
\$6.50

IT  
DISAPPEARS

SOOPHIE NUN SQUAD  
PUZZLE SUZZLES THA DRIZZLE LP  
(CD on PLAN-IT-X!) \$8

TEM EYOS KI  
THE FIRST 7" FINALLY REPRESSED! \$3

NEXT:  
MT. GIGANTIC old smiler CD  
THE GOOD GOOD LP + BOOK

CASH IS FINE, CHECKS TO NATE POWELL!

HARLAN RECORDS  
7205 GERONIMO  
NLR AR 72116  
harlanrecords@yahoo.com  
www.geocities.com/harlanrecords

SOOPHIE NUN SQUAD U.S. TOUR AUGUST '04!  
THE GOOD GOOD U.S. TOUR SEPT '04!

AH!



init records. po box 871.  
sioux falls, sd 57101-0871

www.initrecords.com

prices ppd in u.s./canada.

europa: www.crucificados.de

everywhere else & wholesale: www.ebullition.com

rickyfits/zombie zombie - split 7" \$4.50  
sinking steps...rising eyes - "the 2002 e.p." limited 7" \$5.00  
the abandoned hearts club - "the initial confessions of" limited 7" \$5.00 / cd \$7.00  
dispensing of false halos - "growing up, giving in" cd \$8.00  
phoenix bodies/tyranny of shaw - split 7" \$4.50  
sinking steps...rising eyes - "majestic blue" cd \$10.00  
ten grand/meth and goats - split 7" \$4.50  
anodyne - "salo" cd \$8.00  
the spirit of versailles - "discography" double cd \$12.00  
phoenix bodies/enkephalin - split cd \$8.00  
toral toral torancel/swing by seven - split 7" \$4.50  
dispensing of false halos - self-titled limited 7" \$4.50  
the black soul choir - "cardinal" cd \$5.00  
dispensing of false halos - "with prayers and a scalpel" cd \$10.00  
the blinding light - "glass bullet" limited 7" \$4.50  
caligari - self-titled cd \$7.00  
mahkato - "fighting the urge to start fires" 7" \$4.00 / cdep \$4.00

init records - pig logo t-shirts (red logo on black shirts) y/l/s/m/l/xl \$10.00





SUPER HIGH QUALITY  
WEATHERPROOF SCREENPRINTED

## Custom Vinyl Stickers

for your band, skate shop, radio station,  
or whatever the hell you do.

**DIRT AS LOW AS**  
**CHEAP \$20.00**  
postpaid!

think you'll find better prices? think again, chump  
don't fuck around, contact us today! we'll send you

**FREE PRICELIST  
& SAMPLES**

**PO BOX 204  
RENO, NV 89504**

(775) 358-7865

FAX 358-2453

[www.stickerguy.com](http://www.stickerguy.com)

[info@stickerguy.com](mailto:info@stickerguy.com)

THE GREAT REDNECK HOPE  
PRESENTS:

**BEHOLD  
THE  
FUCK  
THUNDER**

full-length CD  
out 8.24.04

[www.thegreatredneckhope.com](http://www.thegreatredneckhope.com)

on tour now



Thinker Thought Records  
Peoria/Washington, IL

[www.thinkertthoughtwrong.com](http://www.thinkertthoughtwrong.com)

Also available:

THI 006- The Great Redneck Hope "Splosion!" CD  
THI 008- V/A "If It Plays..." (Planes Mistaken for Stars,  
Velvet Teen, Rescue, Red Hot Valentines, and more!)

THI 007- 1090 Club/The Forecast CD

THI 005- The Forecast "Proof of Impact" CD

THI 004- Jared Grabb/The Lesser Birds of Paradise CD

Distribution: Choke, Revelation, Interpunk, Very, Smartpunk, & more



NEW RELEASES COMING 9.14.04 FROM **REVELATION RECORDS**

*Call ME Lightning*

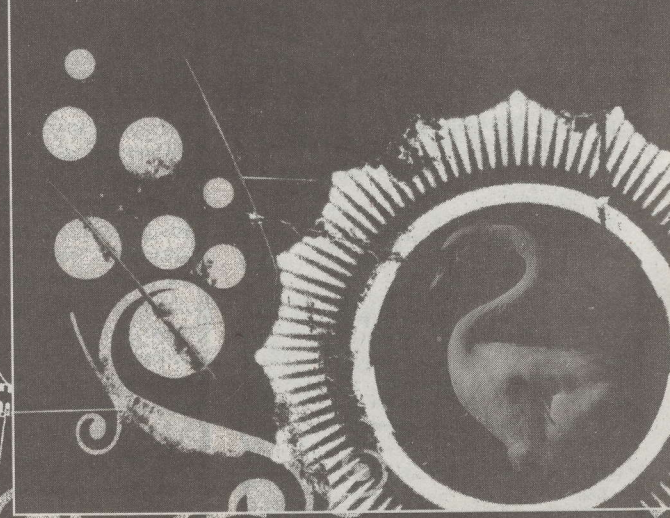


CALL ME LIGHTNING | *The Trouble We're In* | REV121 CD

SINCEBYMAN

**HATEEVO**

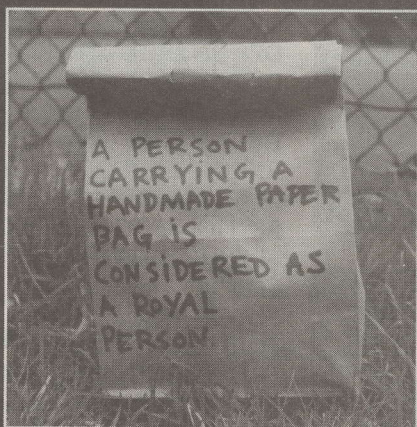
ONE | SWAN KILLER  
FOUR | WHO WOULD I BE WITHOUT MY MIDDLE FINGER



SINCE BY MAN | *A Love Hate Relationship* | REV123 CD



lovitt records 2004



## BATS & MICE

:: A Person Carrying A Handmade Paper Bag Is Considered As A Royal Person: CD EP

Bats & Mice return with a new 4 song CD EP. Lush vocals and intricate instrumentation work in concert to create captivating musicianship that far and away escapes simply being called "pretty and loud."



WWW.LOVITT.COM  
CDs \$10.99 / CDEPs \$8.99  
PO Box 218 • Arlington, VA • 22201 USA



**\*OUT NOW\***  
**INDICATOR &  
RADIO ALICE**  
"NO WAR"  
split 7"  
UK **HARDCOREPUNKROCK**  
mp3s on site

**MAILORDER:**  
UK £3.00 / EUR €5.00 / WORLD \$5.00

**\*UP NEXT\***

**VOORHEES / RADIO ALICE**  
split 7"

**\*COMING UP\***

**THE WOW-LP/CD**  
**DERANGEMENTS 7"**  
**SPY VERSUS SPY-Discography**

Get in touch for trades.



20TH ANNIVERSARY OF THE MINER'S STRIKE

IN 2003/2004  
BLAIR SPENT £3 800 000 000 000  
ON THE "WAR ON IRAQ"  
IN 1981  
THATCHER SPENT £6 000 000 000 000  
TO BREAK THE MINER'S STRIKE



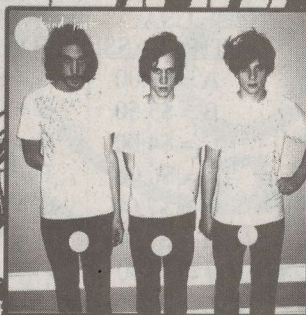
PO BOX 309, LEEDS, LS2 7AH, UK  
WWW.HERMITRECORDS.CO.UK

NEW RELEASES

DIM MAK

RECORDS

AVAILABLE  
AUG. 24TH



WHIRLWIND HEAT  
"FLAMINGO HONEY"  
10" / CD



DAS OATH "S/T"  
LP / CD

WWW.DIMMAK.COM  
HOLLYWOOD, CA





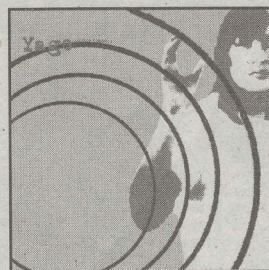
# AMPERE - 10" coming soon on Ebullition!!

## ...Ebullition stuff...

YAPHET KOTTO - We Bury Our Dead... LP J  
 YAPHET KOTTO - We Bury Our Dead... CD G  
 YAPHET KOTTO - Syncopated... CD G  
 YAPHET KOTTO - Syncopated... LP J  
 YAPHET KOTTO - The Killer Was... CD F  
 YAPHET KOTTO - The Killer Was... LP H  
 YAGE - Anders Leben!? CD G  
 YAGE - Anders Leben!? LP J  
 STILL LIFE - From Angry Heads... CD J  
 ORCHID - Chaos is Me/Dance Tonight! CD J  
 ORCHID - Gatefold CD G  
 ORCHID - Gatefold LP (blue or clear wax) J  
 ORCHID - Dance Tonight! 10" (red wax) H  
 ORCHID - Chaos Is Me LP H  
 SEVERED HEAD OF STATE - No Love... CD A  
 SEVERED HEAD OF STATE - discography CD L  
 STRUGGLE - One Settler, One Bullet CD G  
 SUBMISSION HOLD - Sackcloth and Ashes LP J  
 SUBMISSION HOLD - Sackcloth and Ashes CD G  
 SUBMISSION HOLD - Waiting For... LP J  
 SUBMISSION HOLD - Waiting For... CD G  
 THIS MACHINE KILLS - Death In The... LP H  
 THIS MACHINE KILLS - Death In The... CD G  
 BREAD & CIRCUITS - CD G  
 BREAD & CIRCUITS - LP (orange wax) H  
 REVERSAL OF MAN - This Is Medicine LP H  
 REVERSAL OF MAN - This Is Medicine CD G  
 PORTRAITS OF PAST - 01010101 LP H  
 PORTRAITS OF PAST/BLEED - split 7" A  
 ECONOCHRIST - double CD discography J  
 LOS CRUDOS/SPITBOY - split LP H

## ...some other stuff we distribute...

AMANDA WOODWARD - A L'assaut CD G  
 AN ARROW IN FLIGHT - Filling The Sky CD L  
 ANTIDOTE - Thou Shalt Not Kill CD J  
 BARONESS - First CD F  
 BARONESS - First LP J  
 BRUCE BANNER - I've Had It With... LP L  
 CALL THE POLICE - 1984 in 2003 LP M  
 CAREER SUICIDE/JED WHITEY - split LP M



California Residents must add 7.75% for sales tax (multiply by 1.0775) (ie \$10 = 10 x 1.0775 = \$10.78)

CHARLES BRONSON - double CD discocrappy Q  
 DEADFALL - Comrades 7" B  
 DEATHSQUAD - 1939 Demo 7" C  
 DECONTROL - The Final War CD J  
 DECONTROL - The Final War LP L  
 DESOLATION - Demos 7" B  
 DESTROYER - 7" B  
 EXTINCTION OF MANKIND - Nightmare... LP L  
 FAERIES - Riot In The Hive Mind CD G  
 FICTION/BIRTHDAY BOYZ - split 7" B  
 FLESHIES - Gung Ho! CD J  
 FLOOR - Dove LP P  
 FLOOR - Dove LP L  
 FORWARD TO DEATH - The Hourglass 7" B  
 FROM ASHES RISE - Silence LP M  
 FUNERAL DINER - The Wicked 10" J  
 FUNERAL DINER - The Wicked CD G  
 GARMONBOZIA - LP L  
 HIGH ON CRIME - Until No Flags Fly LP M  
 HIS HERO IS GONE - The Plot Sickens... LP M  
 ISKRA - LP L  
 J CHURCH - Society Is A Carnivorous... CD P  
 J CHURCH - Society Is A Carnivorous... LP L  
 KYLES/ABDUL BABAR - split LP M  
 LIFE SET STRUGGLE/BRONSON 335 - 10" J  
 LIMP WRIST - Complete Discography CD L  
 LOOK BACK AND LAUGH - CD G  
 LOS CRUDOS/MK ULTRA - split 7" C  
 OTESANEK - debut CD J  
 PHOENIX BODIES/TYRANNY OF SHAW - 7" C  
 RED LIGHT STING - Hands Up, Tiger CD L  
 RED LIGHT STING - Hands Up, Tiger LP M  
 SCHOLASTIC DETH - Final Examiner CD J  
 SIEGE - Drop Dead LP (classic from 1984) L  
 STOCKHOLM SYNDROME - One Way Out 7" B  
 THREATENER - The Fastening 7" B  
 TOTAL END - Chasing Nightmares LP M  
 TOTAL FURY - 13 Songs CD G  
 UNDERTOW - Everything CD P  
 UNPERSONS - IV Self Portrait CD G  
 UZI SUICIDE - 7" B  
 WARCRY - Maniacs On Pedestals CD L  
 WARCRY - Maniacs On Pedestals LP M

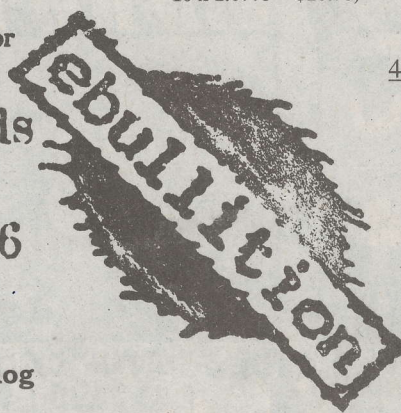
**STORES:** We deal direct. Call or write for our wholesale catalog.

**Ebullition Records**  
 PO Box 680  
 Goleta, CA 93116

phone (805) 964-6111  
 fax (805) 964-2310

send stamp for complete catalog

[www.ebullition.com](http://www.ebullition.com)



## THE REST OF THE

USA 4TH CLASS:	CANADA BY AIR:	WORLD (\$10 MINIMUM) BY SEA:	BY AIR:
A = \$3.00	A = \$4.00	A = \$4.50	A = \$5.50
B = \$3.50	B = \$4.50	B = \$5.00	B = \$6.00
C = \$4.00	C = \$5.50	C = \$6.00	C = \$7.00
F = \$6.00	F = \$8.50	F = \$9.50	F = \$12.50
G = \$7.00	G = \$8.50	G = \$9.50	G = \$10.50
H = \$7.00	H = \$9.50	H = \$10.50	H = \$13.50
J = \$8.00	J = \$10.50	J = \$11.50	J = \$14.50
L = \$9.00	L = \$11.50	L = \$12.50	L = \$15.50
M = \$10.00	M = \$12.50	M = \$13.50	M = \$16.50
P = \$11.00	P = \$13.50	P = \$16.50	P = \$17.50
Q = \$13.00	Q = \$15.50	Q = \$16.50	Q = \$19.50

[www.ebullition.com](http://www.ebullition.com)